

Anonymous Architecture Reconsidered:

George F. Barber Houses in Oregon

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A good mass of material, well documented. The building descriptions and analyses are a bit rough in places

ANONYMOUS ARCHITECTURE RECONSIDERED:
GEORGE F. BARBER HOUSES IN OREGON

Small towns throughout Oregon hold examples of residential architecture in styles known locally by such terms as "Victorian gingerbread" and "carpenter gothic": houses with turrets, elaborate millwork on gables and porches, ^{and} cast iron ^tcreatings on the roof. Often these Victorian houses are true landmarks in the town, distinguished by being referred to as "the Nunan mansion" or "The Castle."

Let me know when and where this appears.

Aside from brief tour guides and pamphlets on local history, there are few studies of the Victorian residences of Oregon.¹ Many such houses are "anonymous": we do not know who designed the house, although we may know the builder and we usually know the client. Such houses are often assumed to be the work of an inventive local carpenter-builder.

In fact, many such houses were probably architect-designed, but not by an Oregon architect. A phenomenon which has only recently been the subject of much scholarly investigation is the work of architects who dealt with their clients wholly by mail. Firms such as Palliser & Palliser and George F. Barber were publishers of widely-distributed pattern book catalogs, which illustrated and described house plans of varying cost, size, and design. The client could purchase the complete working plans as described, or he could submit specifications to the firm, which would modify a chosen plan or draw up a new one. All the

negotiations were carried on by mail, with the firm ultimately providing a detailed set of plans which could be executed by a local builder.²

This paper focuses on a number of Oregon houses ^{definitely} known or ^{believed} (suspected) to have been built from designs supplied by George F. Barber of Knoxville, Tennessee. In addition to examining the design, plan, and materials of each house, and comparing them with published Barber designs, the paper will also point out the workings of such a relationship; ^{how} ~~the use of~~ local materials and craftsmen ^{were used} as opposed to ~~suggestions that~~ materials and workers ^{being} ~~were~~ imported. Finally, the paper will comment on the significance of this mail order practice on the development of an awareness in Oregon of current architectural forms and ideas.

- - - - -

awkward
but good
point

Check this
against Hitchcock's
Architectural Books

The first practitioner of the mail order building plan business was George Palliser, who issued a catalog in Bridgeport, Connecticut, in 1876. In the following year, he joined with his brother Charles to form the firm of Palliser & Palliser. By the early years of the twentieth century it had issued some twenty publications of plans, designs, and specifications from Bridgeport and New York City.³ At least two houses in the Pacific Northwest have recently been identified as Palliser & Palliser designs: the Chavner house near Gold Hill, Oregon, which was described in a recent work on Northwest architecture as "a remarkably original vernacular house" (figs. 1, 2), and the Charles Newell house in Goldendale, Washington, a "curiously effective

farmhouse" of "startling verticality" (figs. 3, 4).⁴ Neither house, then, is vernacular or the product of local inventiveness; both are the work of professional designers attuned to current East Coast practices.

George F. Barber began a similar enterprise about 1888, when he issued his first edition of The Cottage Souvenir in De Kalb, Illinois. He moved the same year to Knoxville, Tennessee, and subsequently issued about a dozen similar catalogs by 1907. He also produced a magazine after 1895, American Homes, which regularly distributed new plans.⁵

[vol 1, #1 was
Jan. 1895-
Tomlan]

no # ← Barber produced primarily residential plans (fig. 5); although his plan books present designs for virtually every budget from the most modest to the most liberal, all of the known designs erected in Oregon are for houses of some pretension.

JACKSONVILLE

curious?

In a sense it is odd that three of the Oregon Barber houses should have been built in Jacksonville, a small town in the southern part of the state noted for its collection of nineteenth century vernacular buildings, and a National Historic Landmark District on that account. The town suffered an economic decline when it was bypassed by the Oregon & California Railroad in 1884, and the last major commercial construction occurred in 1884, and the last major commercial construction occurred in the town that same year. *ironically,* The three Barber houses were built *after this peak,* between 1892 and 1894, for local merchants who had by that time reached the apex of their careers.⁶

The first Barber house to be built was for Dr. Jeremiah Robinson (fig. 9), a physician and druggist who had practiced in the town since 1878. His first wife had died in 1879, and in 1882 he married Matilda Miller, daughter of a local gunsmith. Two of their children died of diphtheria in 1890. In 1892, when his wife was expecting their third child, Robinson's new house was completed on the stage road at the northern edge of the town.⁷ It was based on Plan No. 1 of Design No. 24 in The Cottage Souvenir, [Revised and Enlarged] (fig. 7). The construction was under the direction of a local builder, one H. F. Wood.⁸ Two "elegant mantels" (fig. 8) were built for the house by the Weeks Brothers of Phoenix (Ore.), who were prominent furniture makers and woodworkers. The house burned in the 1930s.⁹

The published design was modified for the Robinsons (fig. 9, A): the parlor windows in the front gable end were given a more elaborate, oriel-like treatment, a second story was added to the front porch, and the chimney placement and the termination of the hipped central roof form were slightly altered. Horizontal clapboards were used on the first story, with shingles on the second story and gable ends; bands of vertical or diagonal boards marked each floor level. The house was roofed with shingles rather than the suggested slate.

The house is simple in plan (figs. 10, 11), designed for a small middle class family without servants. The first floor provided a modest entrance hall, a spacious kitchen and pantry, a living room which doubled for dining, and a front parlor. The

put this
in a footnote

upstairs plan contained two bedrooms, identical in configuration to the living room and parlor below, and a fully-plumbed bathroom.

["fully-plumbed"?-
Tomlan]

no 4 ← The simplicity of the interior arrangements is belied by the asymmetrical facade, the porches with turned balusters and screen, and the projecting bay which carries the stairs and accomodates a window seat.

Builder H. F. Wood submitted a testimonial to George F. Barber which appeared in The Cottage Souvenir, [Revised and Enlarged]:

Jacksonville, Oregon, April 28, 1892

George F. Barber & Co., Knoxville, Tenn.:

GENTLEMEN--I have just completed the residence for Dr. J. W. Robinson, of this place, from the plans obtained of you, and had no difficulty in executing and carrying them out. The house is a gem, and we are all pleased with it, as are, also, the neighbors. I have, through it, obtained the contract for J. Newman [Nunan]'s house, to be built from plans furnished by you. I recommend your book of designs to those who wish beautiful homes.

Yours very truly,
H. F. WOOD, Builder.¹⁰

The house for Jeremiah Nunan was also completed in 1892 on the lot immediately north of the Robinson house (figs. 12, 13, B).¹¹ Irish-born Jeremiah Nunan arrived in Jacksonville in the later 1860s, engaged in the saddlery business until 1878, and from 1881 operated a prosperous general merchandise business. He was also involved in insurance, land, farming, and mining, and occupied several city offices; the family was prominent in local Catholic church activities as well.¹²

The design ^{used for} of the Nunan house was among Barber's most distinctive works, and a number of versions were published over the years, ^{being} One such version was used by Barber in advertising his

services (fig. 5), and several houses based on the design still stand in other parts of the country (figs. 14, 15).¹³ The version published in The Cottage Souvenir, [Revised and En-] *move to footnote* [larged] as Design No. 143 is described as having been "erected from our plans at Taylorville, Ill., and Jacksonville, Oregon."¹⁴

The house as built is virtually identical to the published plan (fig. 16). The chimney ornaments, specified as stone in the published design, are of terra cotta on the Nunan house (fig. 17).¹⁵ The exterior is sheathed in horizontal clapboarding, with patterned shingles below the roofline in a wide band, and a front gable end of stucco. The foundation of is rough cut stone (fig. 18). *-[Sugg.: rock faced ashlar (only the face is left rough - Tomlan)]*

In plan, the house, like the Robinson house, is more conservative than the fanciful exterior would suggest (figs. 19, 20). The front hall incorporates the main stairs, and doors lead to a front parlor, a dining room, and a rear sitting room. The first floor also includes a small servant's bedroom and a kitchen with storeroom and pantry. The parlor and dining room in the published design are not connected, and a china cupboard and sideboard are indicated along the dining room wall; in the Nunan house, the parlor and dining room are joined by a large doorway.¹⁶ The second floor plan provides three large bedchambers and two smaller bedrooms, as well as a plumbed bathroom and a sewing room: the Nunans had five children.

Few alterations have been made to the house, and it has in recent years undergone a thorough reconditioning by the present owners, Richard Lucier and Jay Fuller. ^{who} Lucier intends to write a book on George F. Barber and his designs, ~~and he~~ has also

been instrumental in giving wide circulation to several ideas he holds about the construction of the Nunan house and, by implication, about the construction of other Barber houses as well. These ideas will be presented and evaluated toward the end of this paper.

The third Barber house in Jacksonville was that of Mrs. John F. Miller, whose daughter had married Dr. J. W. Robinson. Bavarian-born John F. Miller was a hardware dealer and gunsmith who had arrived in Jacksonville in 1860.¹⁷

no 41 ← The Miller house (fig. 21) was built on a large lot one block off the town's main street and follows Design No. 18 in Barber's The Cottage Souvenir No. 2 with the plan reversed (fig. 22). The firm of Shawver and Nicholson of Medford was awarded the contract to construct the house: "The building will be something after the style of Dr. Robinson's house and will cost, when completed, in the neighborhood of \$2300."¹⁸ By the end of 1894, the house was finished, including landscaping, with Medford Nurseryman L. B. Warner providing trees and shrubs to both the Miller and Robinson houses in December of that year.¹⁹ Photographs indicate pampas grass in the yards of both houses (figs. 9, 23), and the Miller house was at one time graced by two palm trees (fig. 21).

[Tomlin - cf.
figs 21 & 23
for reversal]

The Miller house closely follows the published Barber design. The windows in the extended bay of the front parlor do not extend up to the eave as the design shows, and the two attic windows in the front gable are reduced to a single square opening.

The porch railings are of an odd horizontal brick bond pattern, rather than the suggested turned balusters. In addition, a small window and gable at the rear of the house is omitted.

The Miller house plan (figs. 24, 25) is very similar to that for the Robinson house. The first floor contains a stair hall, parlor and dining room, pantry, and a kitchen in a rear extension. The second floor includes two bedchambers and a plumbed bathroom.

The Miller house burned at an und^ertermined date. The one-story house presently on the site utilizes much of the original sandstone foundation, and it is asserted that part of the original structure was incorporated in the existing house.²⁰

KLAMATH FALLS

Another southern Oregon Barber ^{residence} ~~house~~ is the Goeller house in Klamath Falls, built in 1905. ^{Although its formful} ~~It is an example of those houses~~ whose design has been attributed to an anonymous carpenter-builder, ^{and it has been} described in one account as "a weightless fantasy--a Moorish confection," its exotic millwork inspired by Victorian travel accounts "resulting in local versions of Near Eastern architecture" (fig. 26).²¹

no 4 ← Fred Goeller and his wife arrive^d in Klamath Falls in 1891, and Goeller took a half interest in a planing mill which also produced sash, door, and furniture work. Goeller built the house himself, hauling the fixtures and hardwood by mule team from the nearest railhead at Ager, California, ^{and} ~~and~~ purchasing new furnishings for the house in San Francisco in 1905.²²

The Goeller house is a reversed version of Design No. 56 in The Cottage Souvenir No. 2 (fig. 27). From the available photographs it appears that the second story balcony was extended

across the entire front, taking some space from the bedchamber. The millwork is almost precisely according to Barber's designs, and is intact except on the small attic gable to the right of the lantern. The catalog specifications call for a clapboard exterior "painted in tints to bring out belts and other finishes"; the house is presently white.²³ Despite a street facade of "maximum conceivable decoration," the sides of the house are unadorned except for two belt courses of a single horizontal board; window surrounds and the vertical corner boards are of equal simplicity.²⁴

[Tomlin
sugg. terminology
revisions;
sugg. investigating
original paint
color?]

The house resembles the Nunan house in its basic plan. It is not clear from available information whether the Goeller house was built to the dimensions of Plan No. 1 or Plan No. 2 of the published design (compare figs. 28, 29), but the more extensive porch which appears in fig. 26 suggests that it was the larger Plan. No. 1. There is a front "sitting hall" with the main stairway, a front parlor, dining room, and bedroom, and to the rear a kitchen, pantry, and plumbed bathroom. The second floor (fig. 30) contains two large bedchambers, a bedroom, and a servant's room, as well as two small dressing rooms. The published plans suggested a variety of interior woods--oak, cherry or butternut, ash, and pine--but again there is no information on the materials used in the Goeller house.

[Plan 2 -
Tomlin]

DRAIN

The small southern Oregon town of Drain contains two houses from Barber designs, one for a son of the town's founder and another for a prominent merchant.

The house for Charles E. Drain, Jr., known locally as "The Castle," was apparently begun about 1890 and completed about 1893.²⁵ The plan appears in The Cottage Souvenir, Revised and Enlarged as Design No. 37, Plan No. 1, where the ^{perspective} elevation is captioned "Residence of C. D. Drain, Drain, Oregon" (fig. 31). The house was built with lumber from the Anlauf Brothers mill near Drain; Clarence Anlauf has described hauling "the flooring and rustic" for the house by ox team over roads of mud and plank.²⁶

[Tanner suggests investigating Anlaufs]

104 ← The house (figs. 32, 33) seems to match exactly the published designs, although no current photographs are available to show the present-day appearance of the house. The exterior is of horizontal clapboard, with small panels of vertical clapboarding below the first floor window line. A wide belt of shingles encircles the house between the first and second stories, and the gables and the three-story circular tower are entirely shingled, as is the roof.

Despite its imposing mass, which is emphasized by its hill-side site, the plan is simple and the house itself rather small. The first floor (fig. 34) contained a small stairhall, front parlor, kitchen and pantry, and a combination living and dining room. The second floor (fig. 35) held three bedchambers; the plan does not indicate any interior plumbing. The interior of the house has been extensively remodeled for office use.²⁷

104 ← Like the Miller house in Jacksonville, the yard of the Drain house at one time boasted two palm trees (fig. 33).

The Charles E. Hasard house in Drain (fig. 36) is imperfectly documented as a Barber design, but the attribution

seems reasonable. Charles E. Hasard came to Drain in 1882, where he worked as a carpenter, hotel keeper, and farmer. He entered the general mercantile business in 1896 and built a brick store building in 1898. A biographical notice published in 1904 noted that "he has recently built a fine new residence which is among the most attractive residences in his community."²⁸ A recent account suggests that the house was built "in imitation of the Drain house."²⁹

There are numerous differences.

The tower on the Hasard house is of two rather than three stories, the porch is simpler and extends across the front and one side of the building, and the decorative millwork is more restrained than that on the Drain house. The tower is polygonal rather than round. Like the Drain house, the Hasard house is of clapboard with the tower, gable ends, and roof shingled.

no 4 ← The interior of the Hasard house, presently used as a mortuary, is described as having "a large entry hall, a parlor...., a sitting room, dining room, kitchen, and conservatory for plants" on the first floor, and four bedrooms on the second floor.³⁰

EUGENE

The one known example of a Barber-designed house in Oregon which is not in the *usual style* Queen Anne ~~tradition~~ is that built about 1903 for Mrs. A. W. Patterson in Eugene (figs. 37, 38), which is in Barber's eclectic interpretation of the neo-classic revival. Dr. A. W. Patterson settled in Eugene in 1852 and, in fact, laid out the city; he was active in state politics, raised hops, and was instrumental in locating the state university in Eugene.³¹ He died in 1903, and the house was commissioned from Barber &

[Hasard house
another Barber
design, grossly
altered. Not
an imitation
of Drain house
— TDmian]

Kluttz by his widow, Amanda C. Patterson; ~~The~~ original construction drawings are extant (figs. C, D).^{31a} The design has not yet been matched to a published Barber design, but it is very similar in appearance to Design No. 552 in Art in Architecture (fig. 39) with the interposition of a second floor. The porch, the shingled gable end with an ~~onion-form~~ ^{ogee-arch recess} ~~inset framing~~ ^{containing} a Palladian window, and the flat-topped hipped roof with ballustrade are common elements in both designs. Except for the shingled gables, the house is of clapboard with a stone foundation and shingled roof.

The plan of the Patterson house differs from Barber's Queen Anne designs in having a central hall which extends through the central mass of the house; the stairs project into the hall (fig. 40). The first floor contains a front parlor, dining room, and kitchen and pantry on one side of the hall, and a combination living room and den (fig. 41), two bedchambers, and a bathroom on the other. The second floor also has a central hall, opening onto the balcony at the front; there are four bedchambers, a sewing room, and a bathroom on this level. The architects specified the interior finish to be "Oregon pine throughout."

The house remained in family ownership until 1956. It has since been converted into a fraternity house, and ~~is~~ ^{was portrayed} ~~observable~~ in that capacity in the recent motion picture Animal House. It ~~is much~~ ^{has been} altered from its original configuration, ~~however,~~ and ^{is} in poor physical condition.³²

Explan typical of
B's Colonial
Georgian designs -
[Tomlin]

plans
would be
better
here than
the inter-
ior views

COQUILLE

The A. J. Sherwood house in Coquille was completed in 1901 for a prominent local attorney.³³ It is today owned and occupied by a daughter and son-in-law of the original owner and has been maintained in substantially its original condition (fig. 42).³⁴ It has not been traced to a published Barber design, although it is similar in some respects to Design No. 582 in Art in Architecture, again with the interpolation of a second story (fig. 43). The L-shaped porch, polygonal tower, small attic gable next to the tower, and chimney placements are similar in both the published design and the existing house.

[Design 582
was B's second
home -
Tomlan]

Although the actual plans for the Sherwood house are unavailable, the written specifications are fortunately extant and provide substantial information on the nature of Barber's business practices. The specifications are set out in a pre-printed, 16-page form filled out in such a way as to conform to the builder's plans which were supplied to the client (see sample page, fig. 44). The Sherwood house was built on a brick foundation, with all necessary timber to be of "Oregon pine" and all interior woodwork of "white cedar" with the exception of alder in the sitting room hall, vestibule, and parlor.³⁵ According to the owners, the "white cedar" specified is clear Port Orford cedar.³⁶ All interior plasterwork was to be finished with "skim coat for papering."

A number of items were listed as being "furnished by the owner": fire clay, shingles, doors, glazing, mantels and trimmings, hardware, electric light fixtures, and cement, lime, and

sand. A series of alterations from the supplied plans are written in at the end of the specifications: these prescribe a full basement, the rough flooring and ceiling of the attic, the extension of the bathroom "so as to be two full stories" and the conversion of the first floor bathroom into a closet, "dark room," and wood room, and necessary adjustments in stairs and studs to accomodate these changes. These matters were clearly left to the discretion of the local builder.

ELSEWHERE IN OREGON

There are several other Barber-designed houses in Oregon. There is not sufficient material available at this time to study them in any detail, but they deserve to be noted as a guide to further research on the subject.

THE DALLES: The State Historic Preservation Office notes a Queen Anne house in The Dalles built in 1899 for Judge Alfred S. Bennett. Barber's American Homes magazine noted in 1895 that an A. S. Bennett of The Dalles intended to build a house from Barber plans; it is very likely that he did so.³⁷

DALLAS: The David Riley house (fig. 45) has been attributed to Barber by Richard Lucier, co-owner of the Nunan house. It was built in 1892-1894, and two years ago was dismantled and moved to a rural site near Pedee, Benton County, where it has been re-erected. The owner, Steve Waller, states that a house of very similar design still stands in Dallas, in a much-altered condition, and that it was built by one Frank Coad. Riley and Coad were partners in a Dallas planing mill which also produced

[Fig. 45 is
a Barber
design -
Tomben]

furniture and sash and door work. Waller has also suggested that a third Dallas house could be of Barber design; this may be the unidentified house (fig. 46) described by the State Historic Preservation Office as a Queen Anne style residence with a square two-story tower, shiplap siding with "imbricated shingling and vertical, milled boards," and three stuccoed brick chimneys.³⁸

[fig. 46 not
a Barber -
Tomlan]

ASHLAND: The H. V. Carter house has also been attributed to Barber by Richard Lucier, who feels that it derives from Design No. 1 in The Cottage Souvenir.³⁹

COQUILLE: The Lintner Harlocker house (fig. 47) has several characteristics which suggest a Barber design, including the general massing, the shingle band between the first and second floors, and the shingled gable ends.⁴⁰

[fig. 47 does not
have usual
massing, etc., of
a typical B
design - Tomlan]

A photograph of Coquille about 1910 shows a large house with a three-story tower which is clearly related in design to the Sherwood house (fig. 48); apparently, however, it is not the same house.⁴¹ On an opposite corner stands a smaller house with a two-story turret which may also be a Barber design.

[fig. 48 - Both
towered designs
in center of photo
are B's - Tomlan]

OBSERVATIONS AND CONCLUSION

Pattern book catalog houses would seem to be far more common in Oregon than previous ^{by believed} research has indicated. Further research is likely to reveal ^{even} many more examples, ^{to} be they Barber or Palliser ~~& Palliser designs, or those of any of the other practitioners~~ ~~[of plans-by-mail]~~ Certainly such research should be carried on in towns and cities with significant collections of Victorian

houses, such as Albany, Baker, Astoria, Ashland, The Dalles, and Salem. Although Barber produced plans for more modest houses than have been described here, none have yet been identified; surely they were built.

It is of interest that all of the known Barber designs in Oregon were erected in what were then very small towns. No Barber design has yet been identified in Portland,⁴² although it is not unlikely that some were built there. Certainly the convenience of Barber's methods recommended itself to residents of small towns which had no practicing architects. The Barber designs have subsequently tended to stand out as significant landmarks in towns where most buildings were, indeed, of vernacular construction, put up by a competent local carpenter-builder who held traditional notions of style and materials.

The owners of Oregon's most prominent Barber house, Richard and Jay Fuller, have publicized a number of notions regarding the construction of Jacksonville's Nunan house.⁴³ The notions deserve a brief description and evaluation, for Lucier has established himself as an authority on Barber and some owners of Barber houses seem to have accepted his account of the Nunan house construction as perhaps applying to their house as well.⁴⁴

Among the ideas spread by Lucier are that the Nunan house was essentially shipped from Knoxville in prefabricated form; that many of the materials for the house--exotic woods, mantels, decorative elements, hardware and fixtures, and so forth--were also obtained directly through the architect; and that Barber

— [“It is generally
only a matter
of time” —
Tomlan]

important
point

provided a foreman from the East to supervise the erection of the house.

has not actually been established
It is not apparent that any of these notions are true for the Nunan house: a local builder, H. F. Wood, who had previously completed the Robinson house from Barber's plans, seems to have directed the construction; no local newspaper accounts confirm the shipment of fourteen boxcars of house parts or the arrival of a superintendent named "Big Mick"; we know that the family went to San Francisco to select furnishings.⁴⁵ Although Lucier claims to have written evidence of the shipment of the house as a "kit", he has declined to show them to this writer.⁴⁶ *publish this substantiation*

Barber prided himself on providing plans which were sufficiently detailed that they could be followed and carried out by any competent local builder; he explicitly rejected the idea of prefabrication.⁴⁷ There is, however, a good chance that a number of materials were purchased from dealers outside the area. Palliser & Palliser also originated the idea of including advertising from suppliers in their pattern book catalogs,⁴⁸ and Barber used the idea as well. Art in Architecture, for example, includes an extensive advertising section listing suppliers in paints, mantels, screens, brick, furnaces, wall coverings, art glass, shingles, blinds, lumber, metal cornices, and floorings, as well as several builders. The architect did not *specifically* recommend these advertisers or act as their agent; there was, however, an implication of endorsement.⁴⁹

The evidence of this paper would suggest that Barber houses were erected by local builders using local materials. The unverified notion that Oregon builders were unequal to the task of following Barber's plans, or that such furnishings as hardware and mantels of suitable quality could not be obtained locally, is both provincial and untrue.

What is true is that a Barber house stood out from its vernacular surroundings in Oregon and caused those buildings to be seen as provincial: it was an example. The Drain house, for instance, "was unique and strongly influenced the appearance of other homes after its construction."⁵⁰ Obviously it was unique only to its time and place, but certainly the influence was rather direct.

The mail order architecture of George F. Barber was very likely instrumental in popularizing current architectural ideas which, given the absence of local architects, might not otherwise have reached such remote towns for some years. The provincialism of local builders could be overcome by supplying plans which reflected more current East Coast architectural ideas. It can be argued that Barber and other mail order architects helped to raise the level of awareness of current styles and reduced the often-noted lag between East Coast innovations and their appearance in far-off Oregon.

["Careful here..."
Houses don't
influence,
people do -
Tomlan]

*Very well done and thoroughly documented,
although you might want to soften just a
bit the comments about Lucier, for the
evidence stands for itself.*

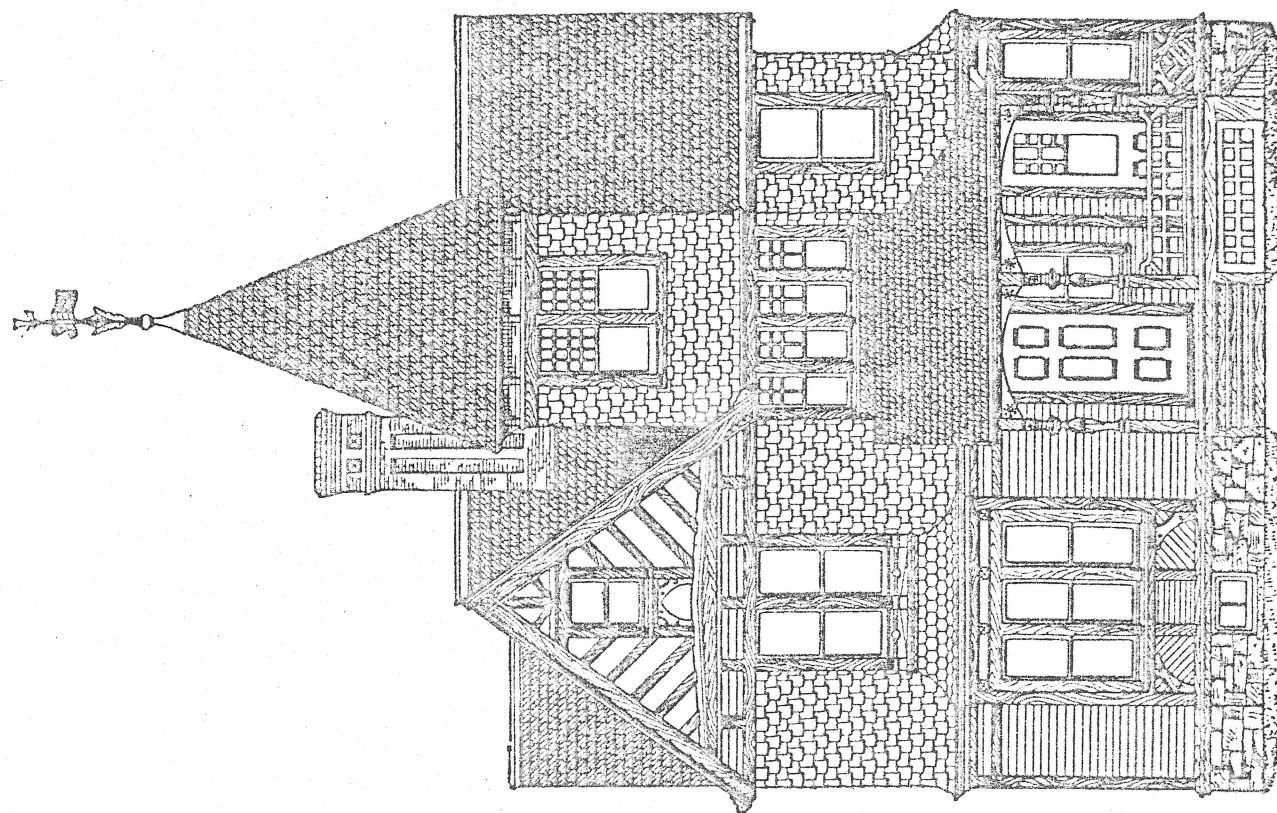


Fig. 2

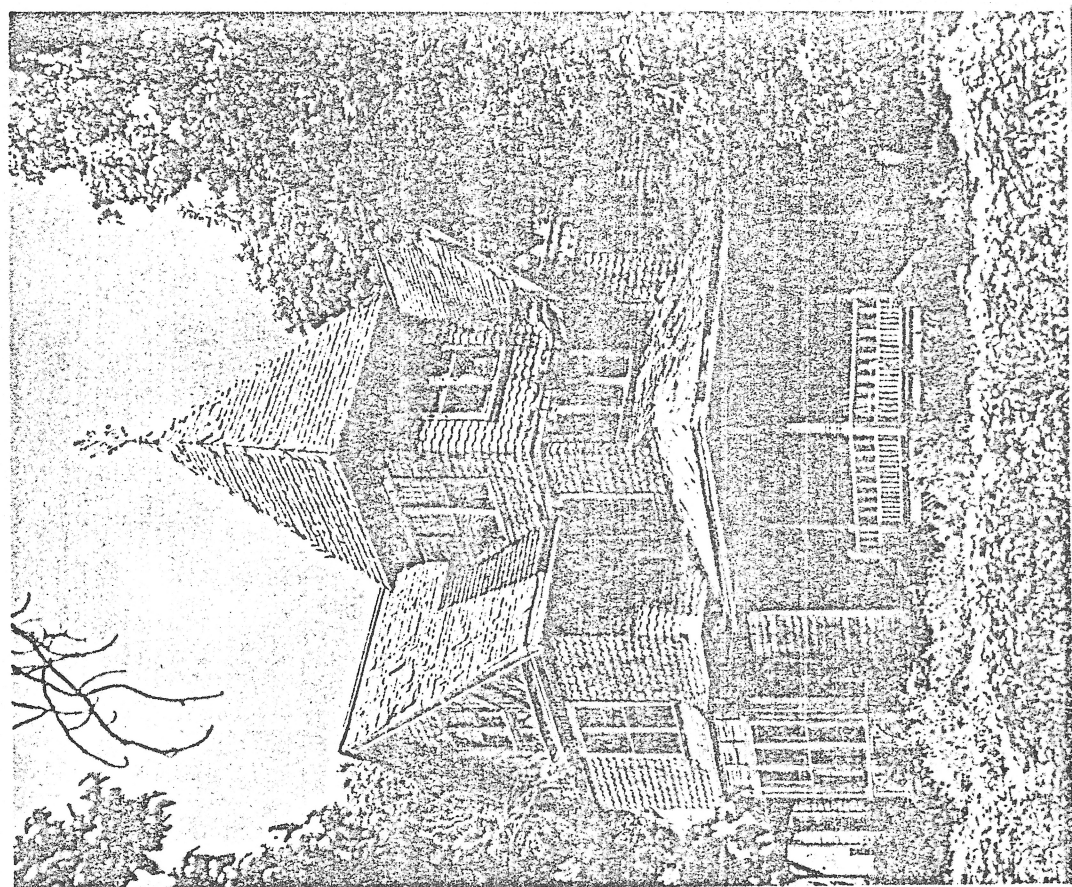
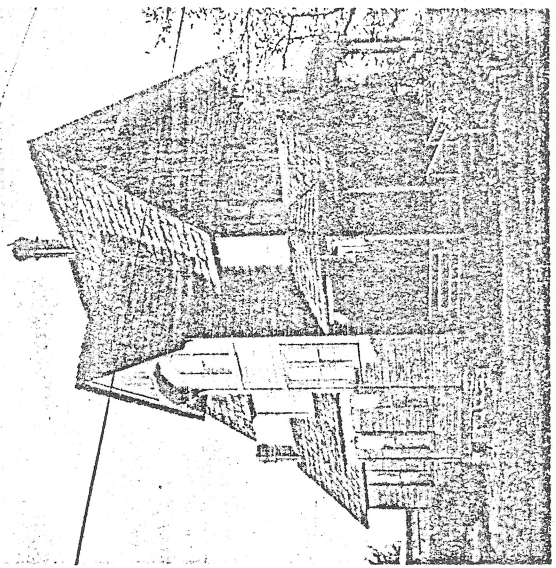
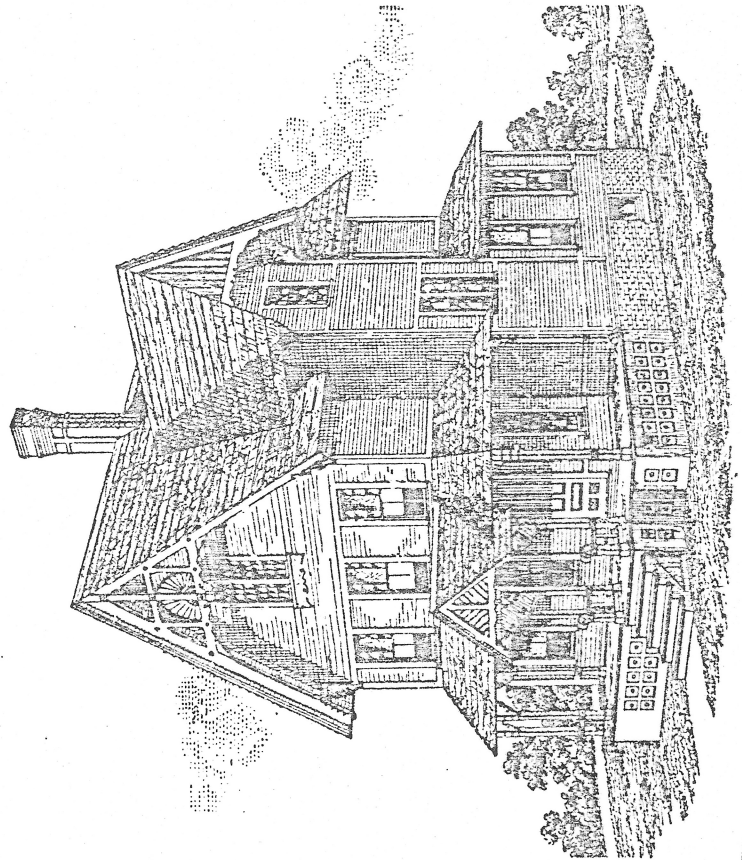


Fig. 1

NOTE: Sources and notes for the illustrations will be found on pages 48 and 49.



(left) Fig. 3



(left) Fig. 4

A Complete Home
Comfort, Convenience, Durability and Style.

We design and furnish plans of just the "Cottage Souvenir," a book of 172 pages, 8 1/2 x 11 inches, containing such homes, and publish *costing from \$500 to \$10,000.*

Artistic Dwellings of these Designs,
The Beauty & Completeness of these Designs, combining so many new features, has given this book a wonderful sale, and hundreds of Beautiful Homes are being built in all parts of our land from its designs. Price postpaid, \$2.00. Prospectus and Sample Paper, FREE.

Geo. F. Barber & Co.
— ARCHITECTS —
Knoxville, Tenn.

FIRST FLOOR

Living Room, Dining Room, Kitchen, Parlor, Library, Study, Bath, and various closets.

(above) Fig. 5

(There is no
Fig. 6)

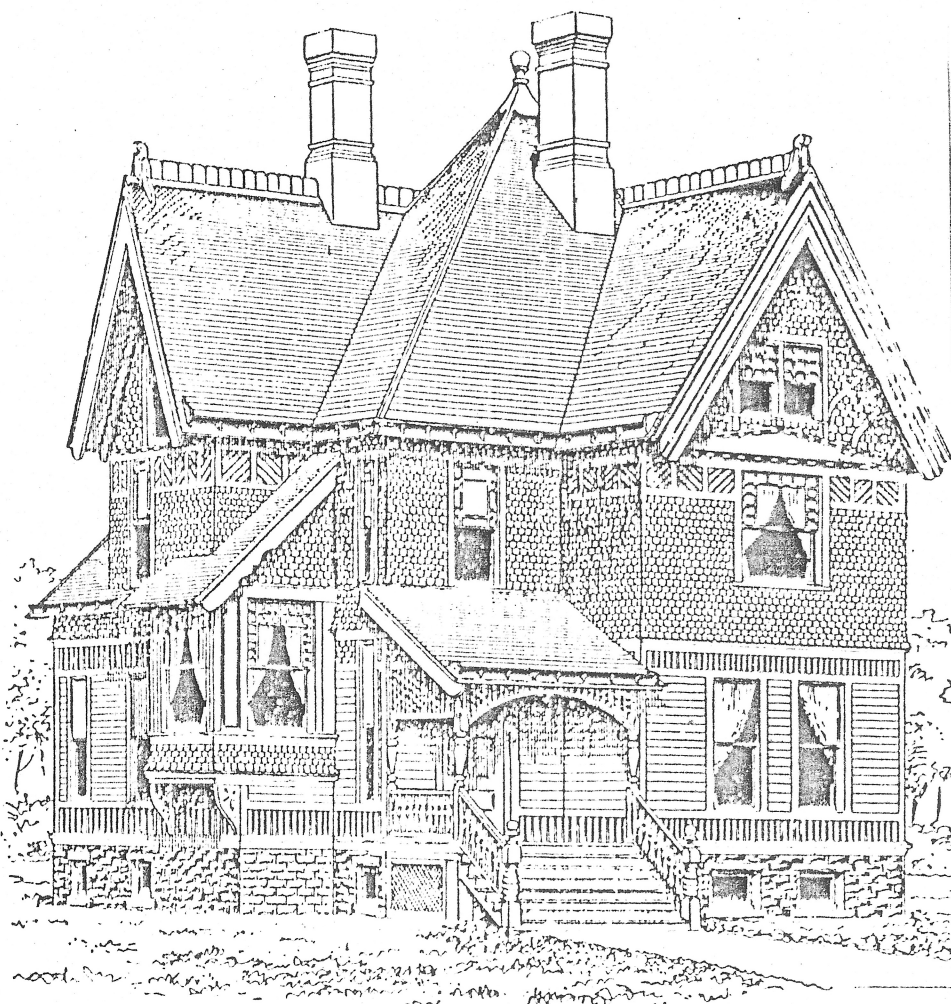


Fig. 7

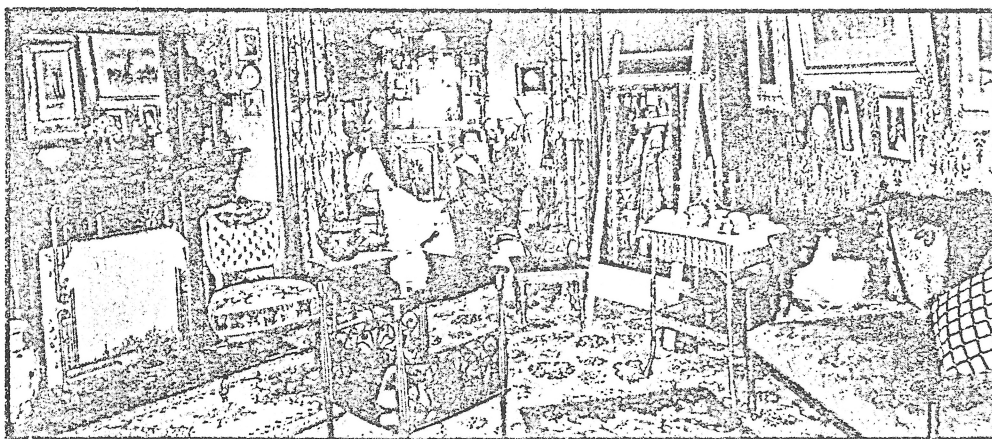


Fig. 8

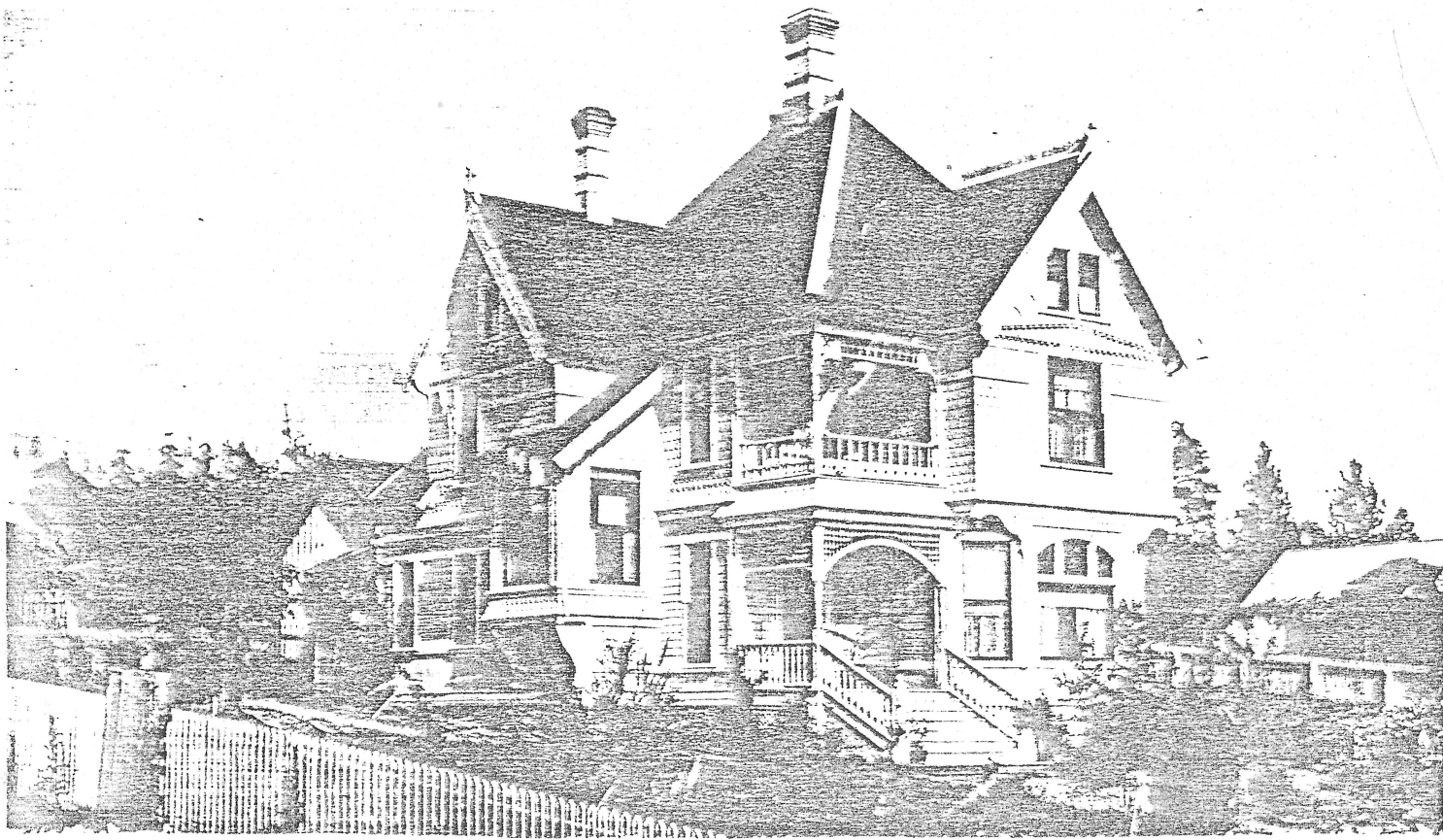


Fig. 9

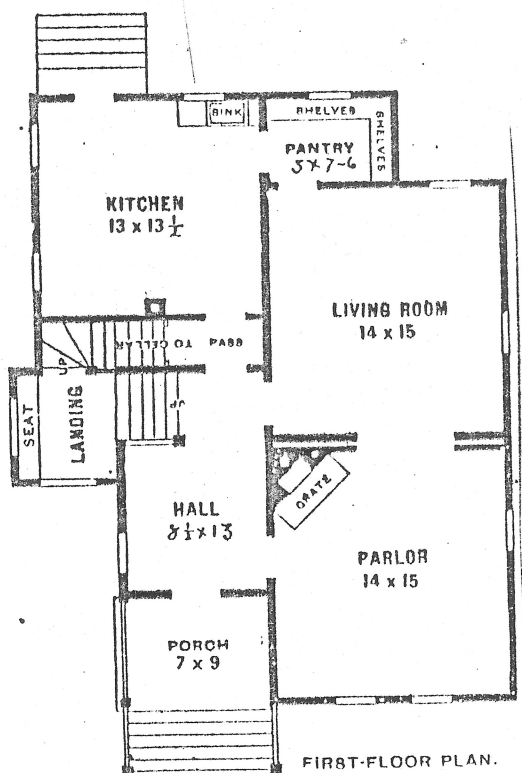


Fig. 10

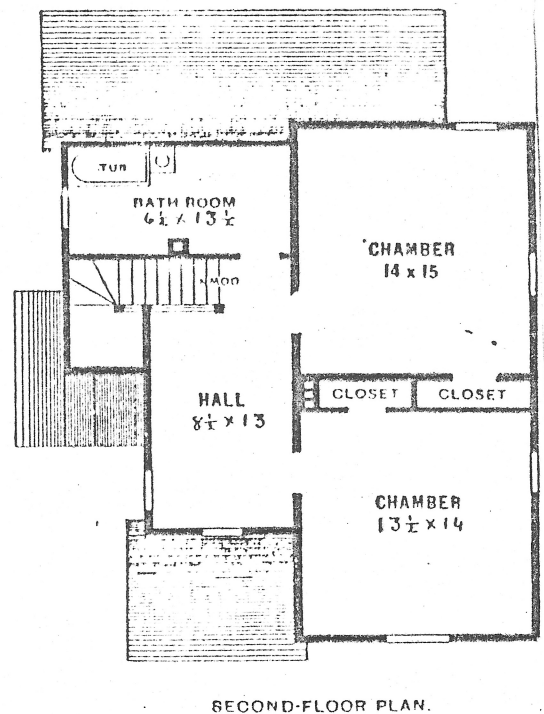


Fig. 11

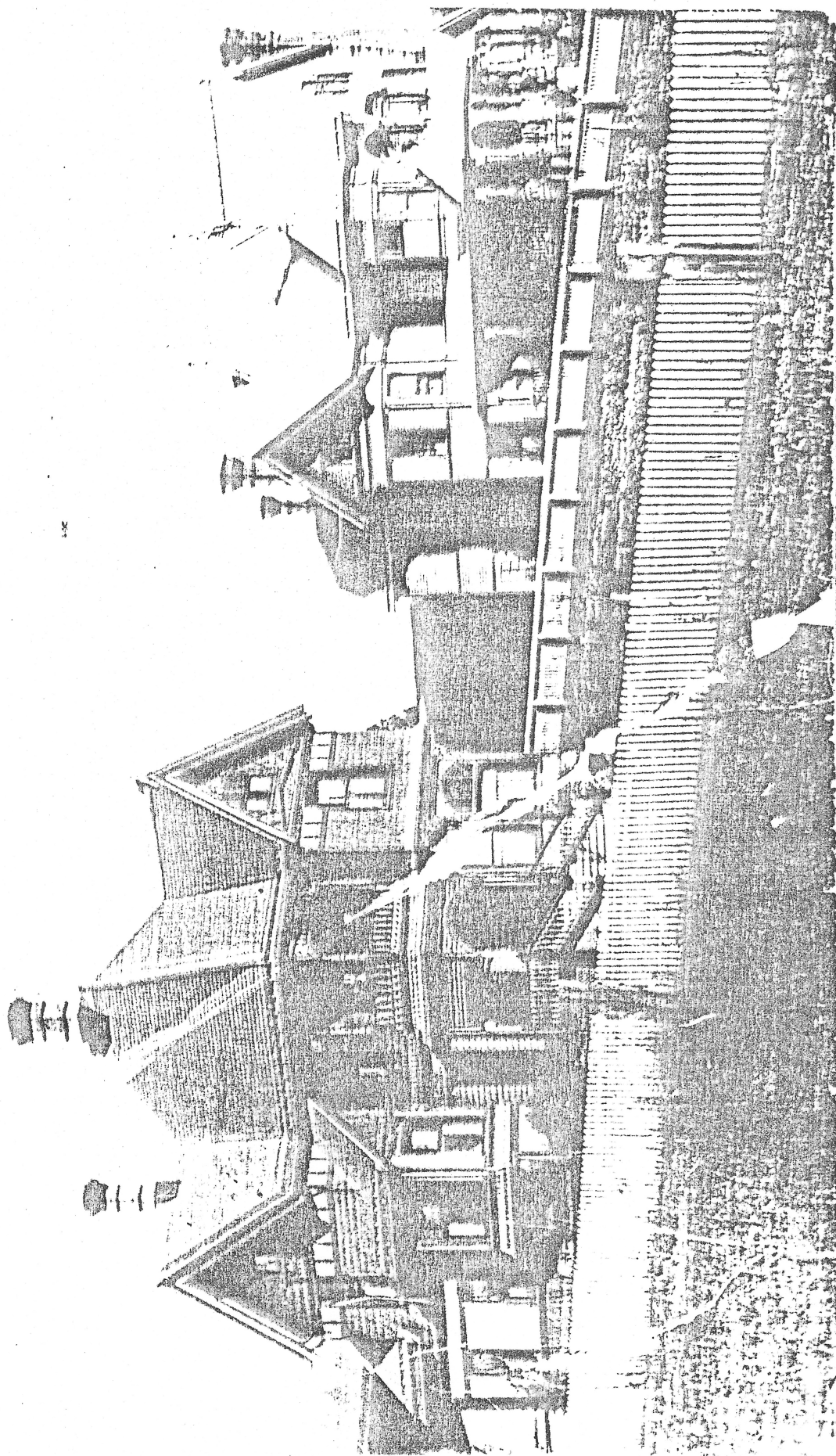


Fig. 12

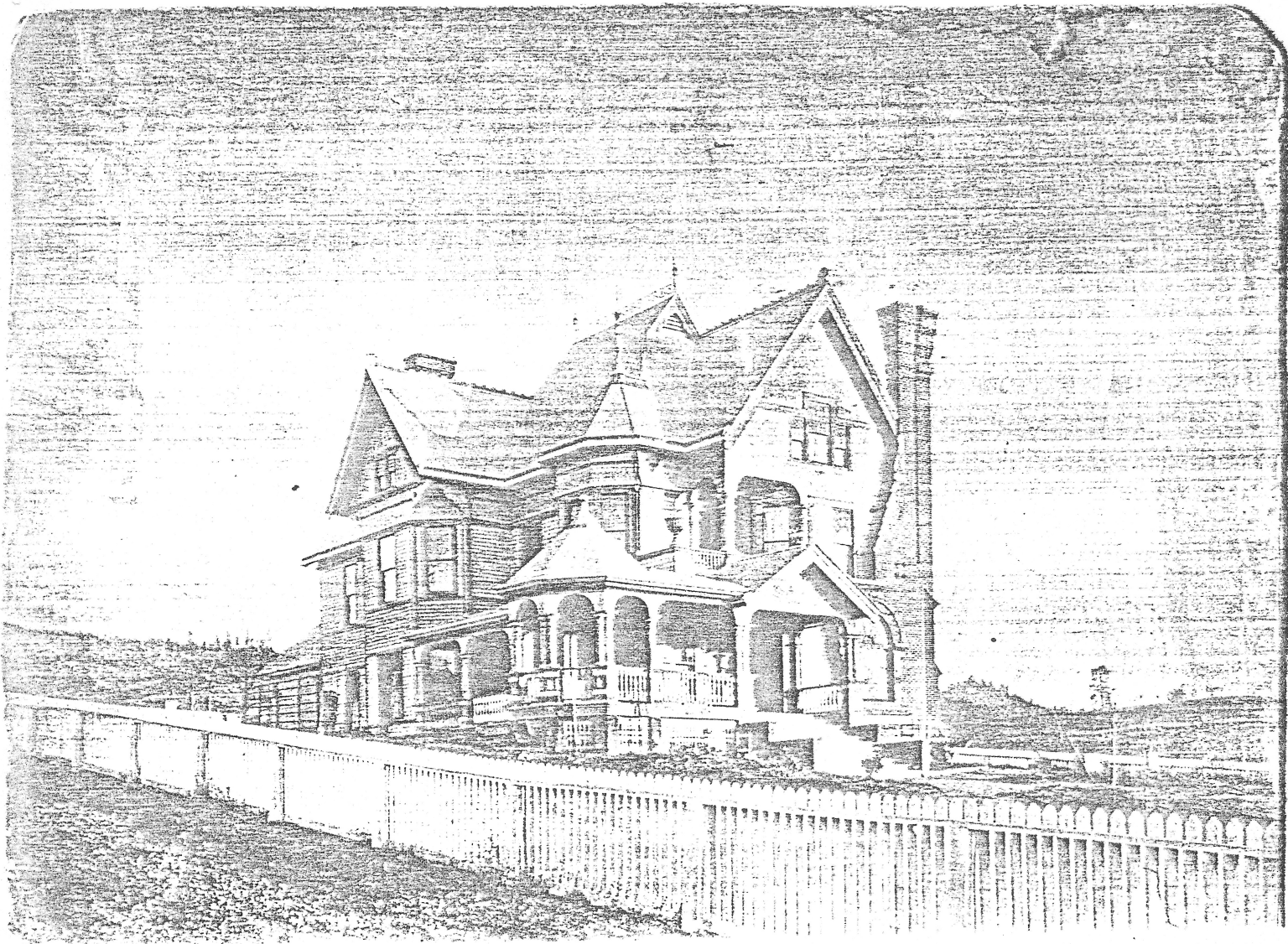


Fig. 13



Fig. 14



Fig. 15

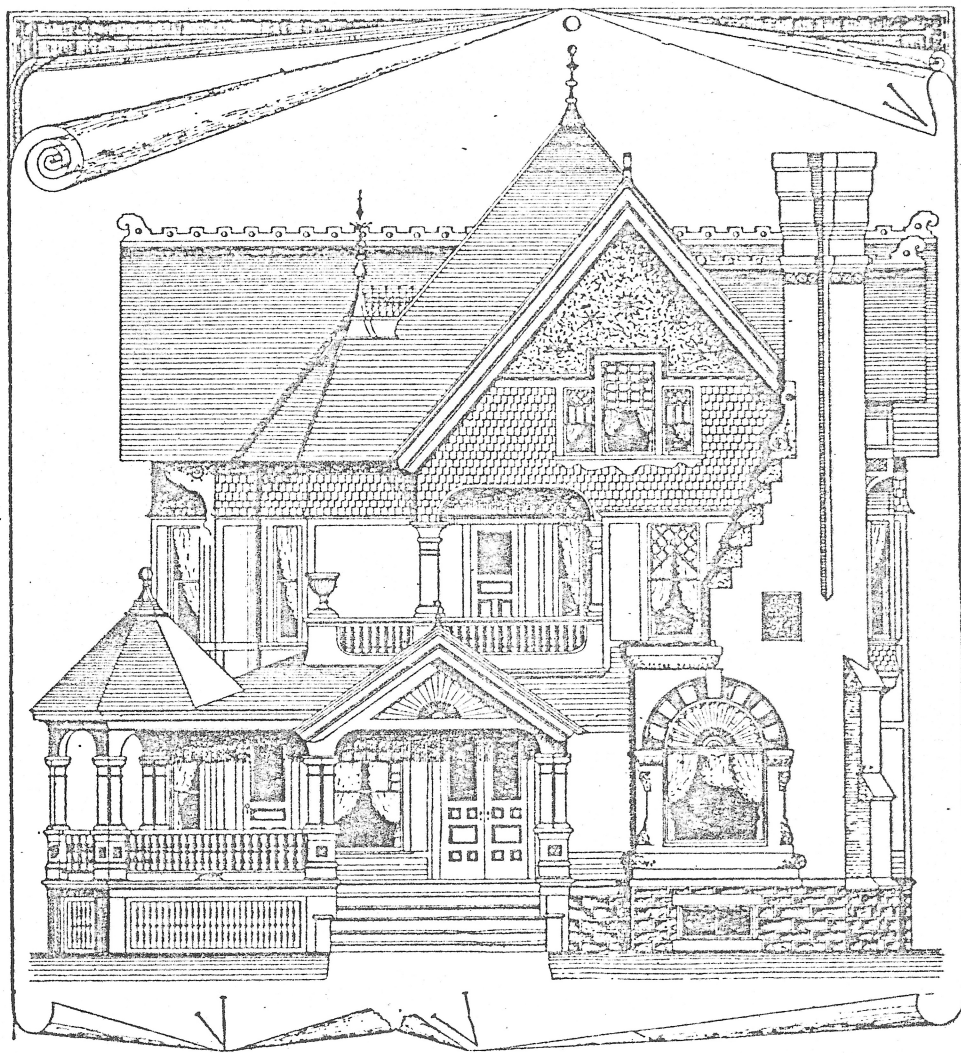


Fig. 16

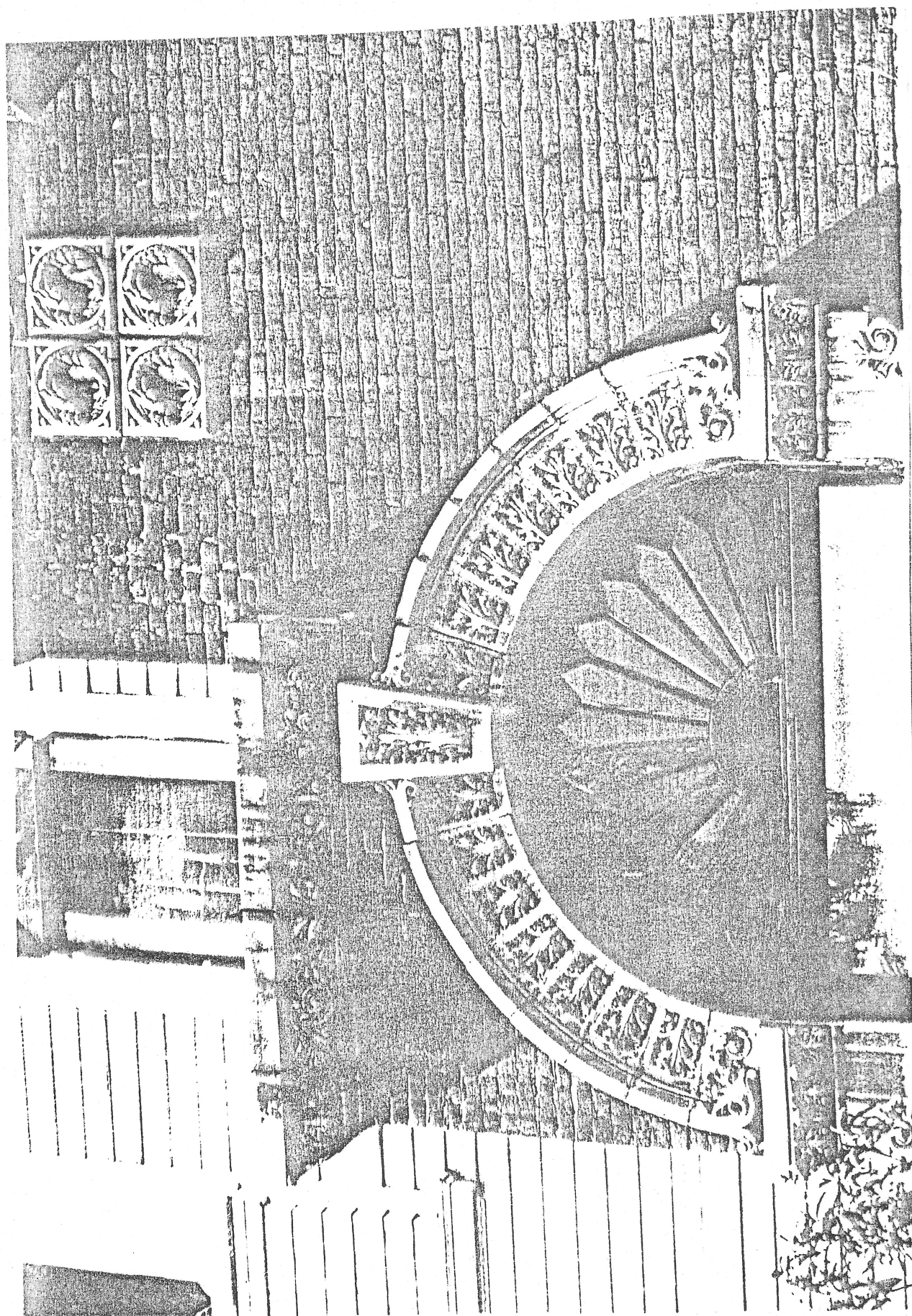


Fig. 17

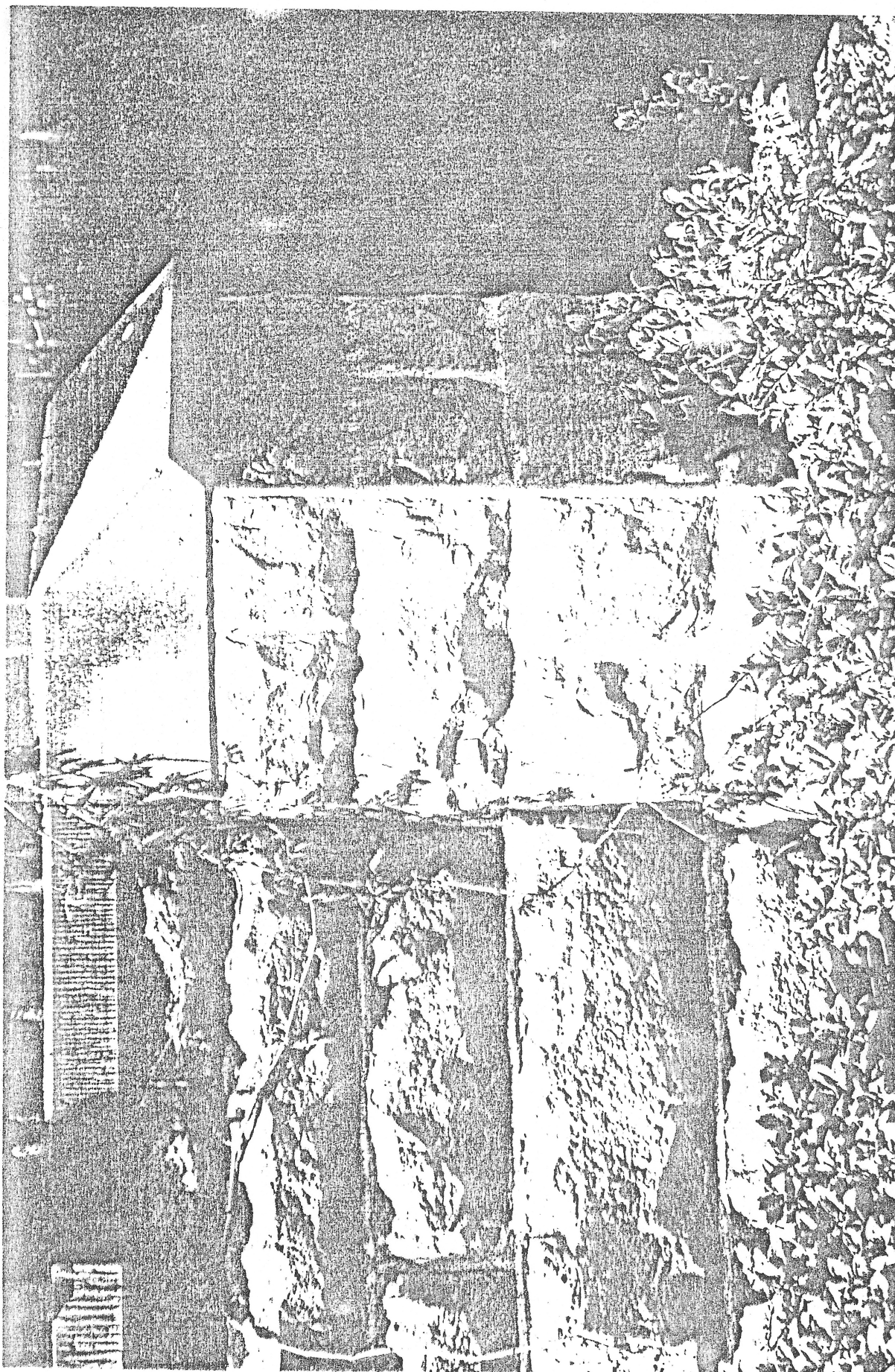
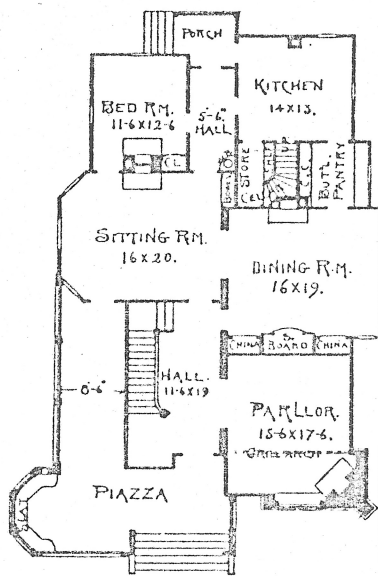
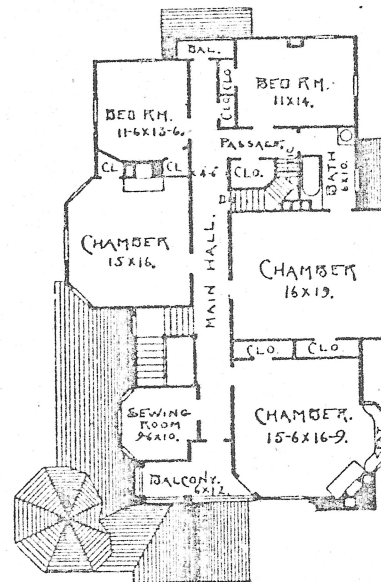


Fig. 18



FIRST-FLOOR PLAN.

Fig. 19



SECOND-FLOOR PLAN.

Fig. 20

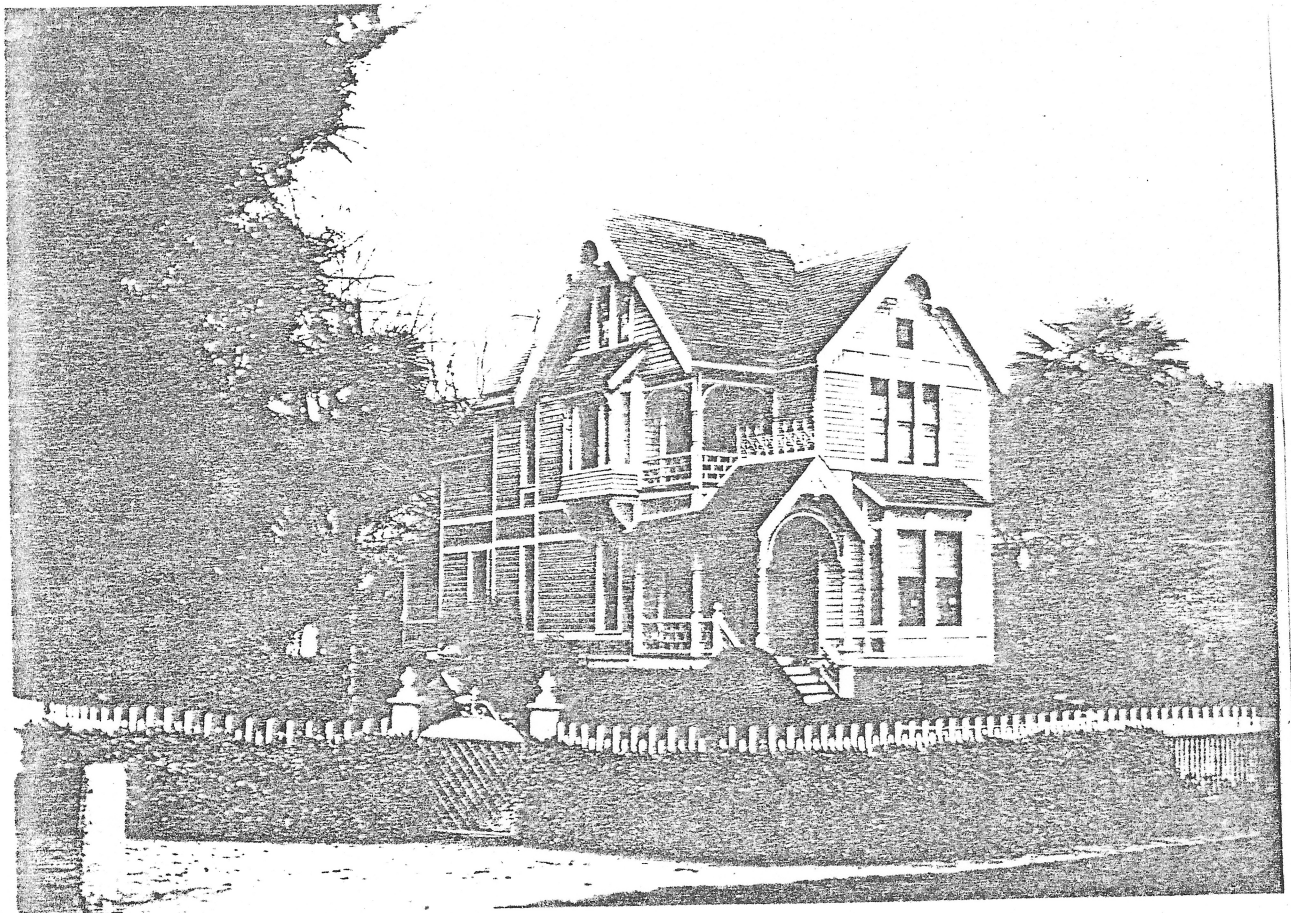


Fig. 21

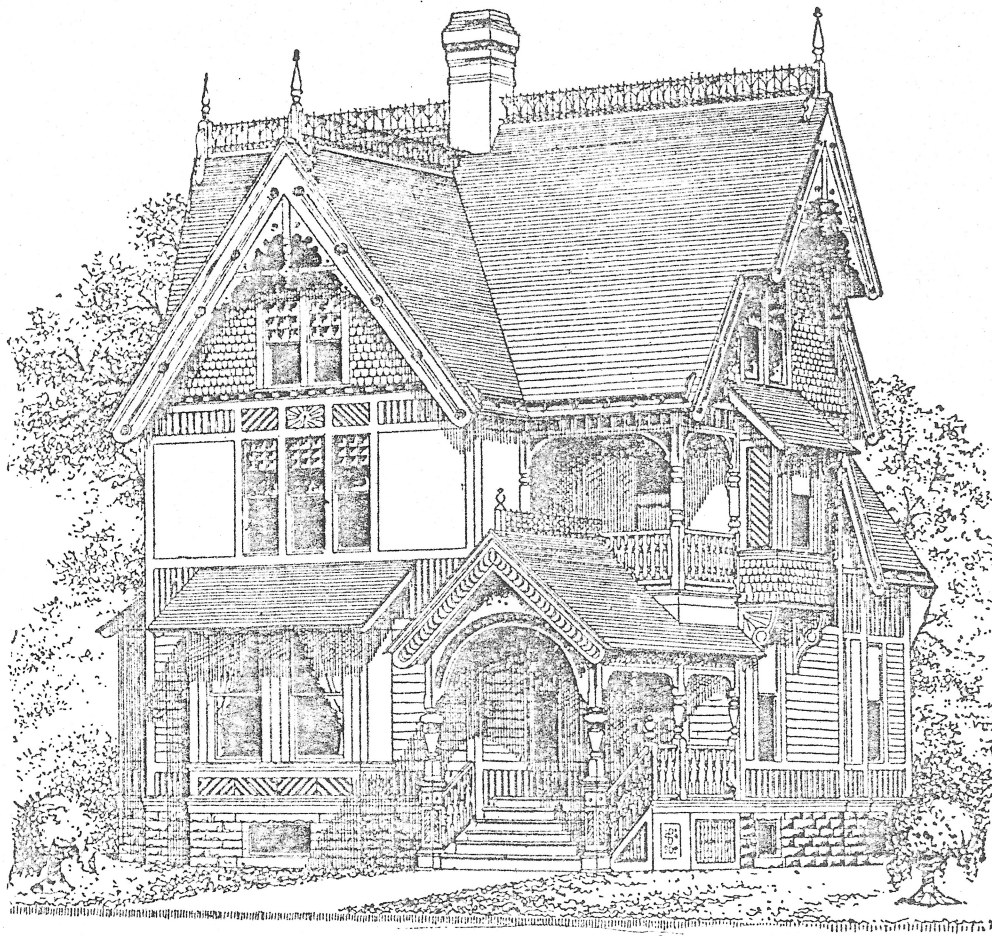
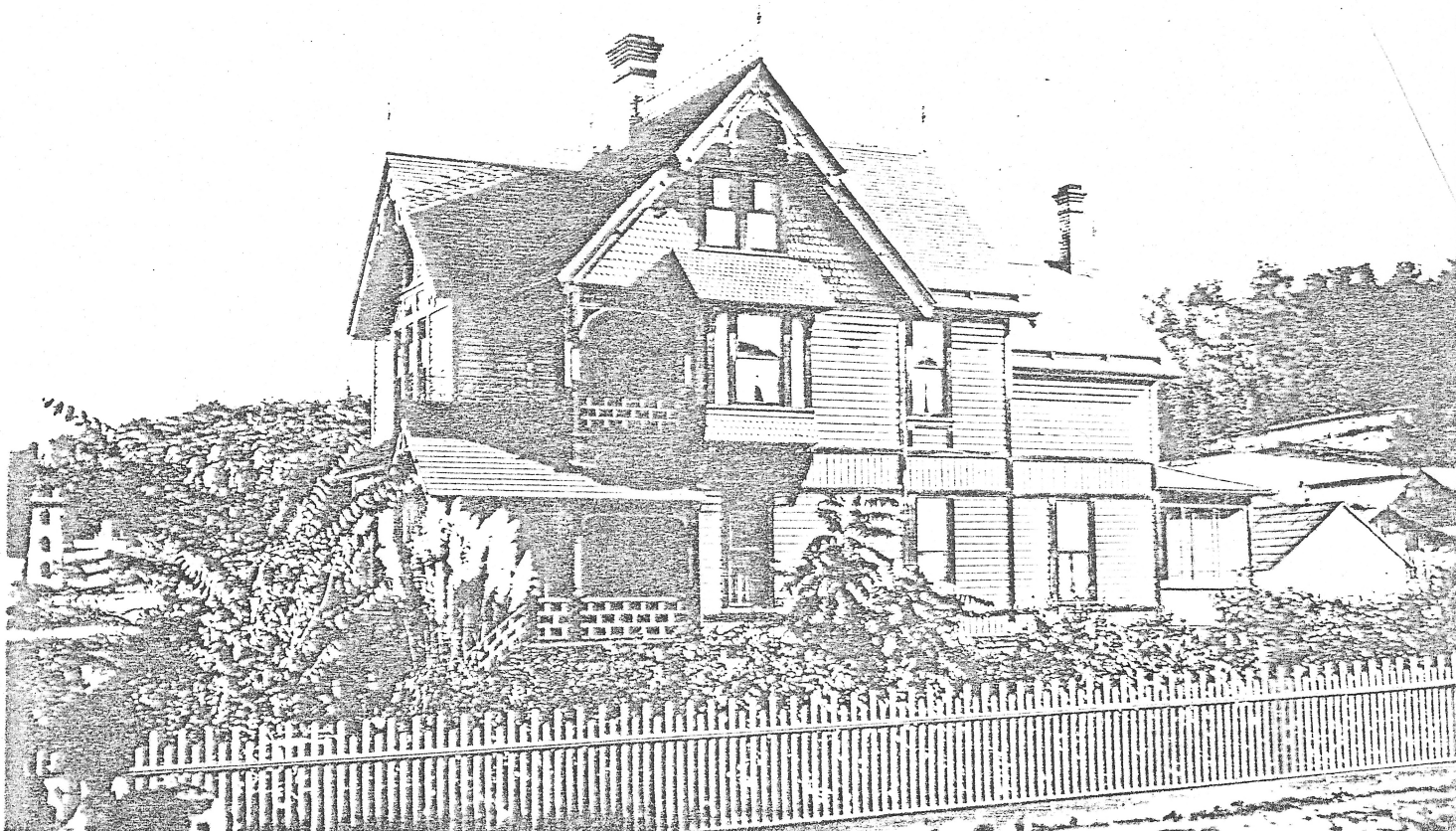
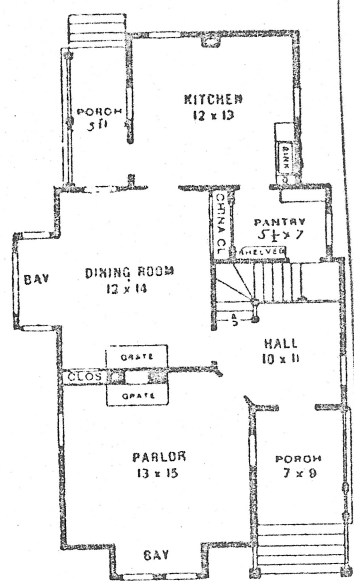


Fig. 22

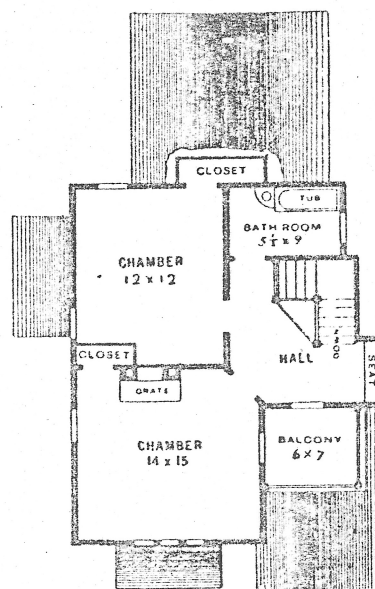
Fig. 23





FIRST-FLOOR PLAN.

Fig. 24



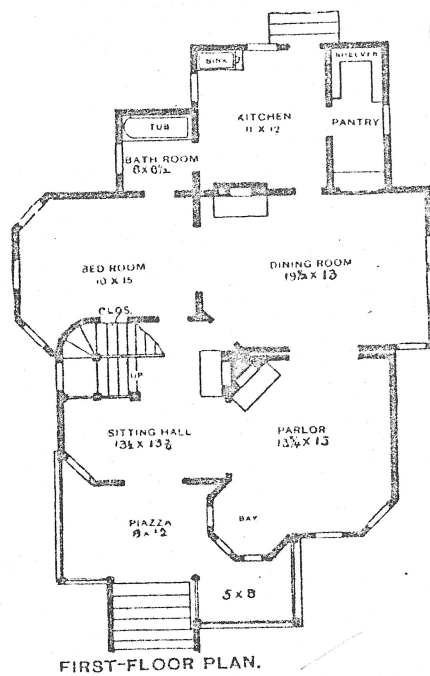
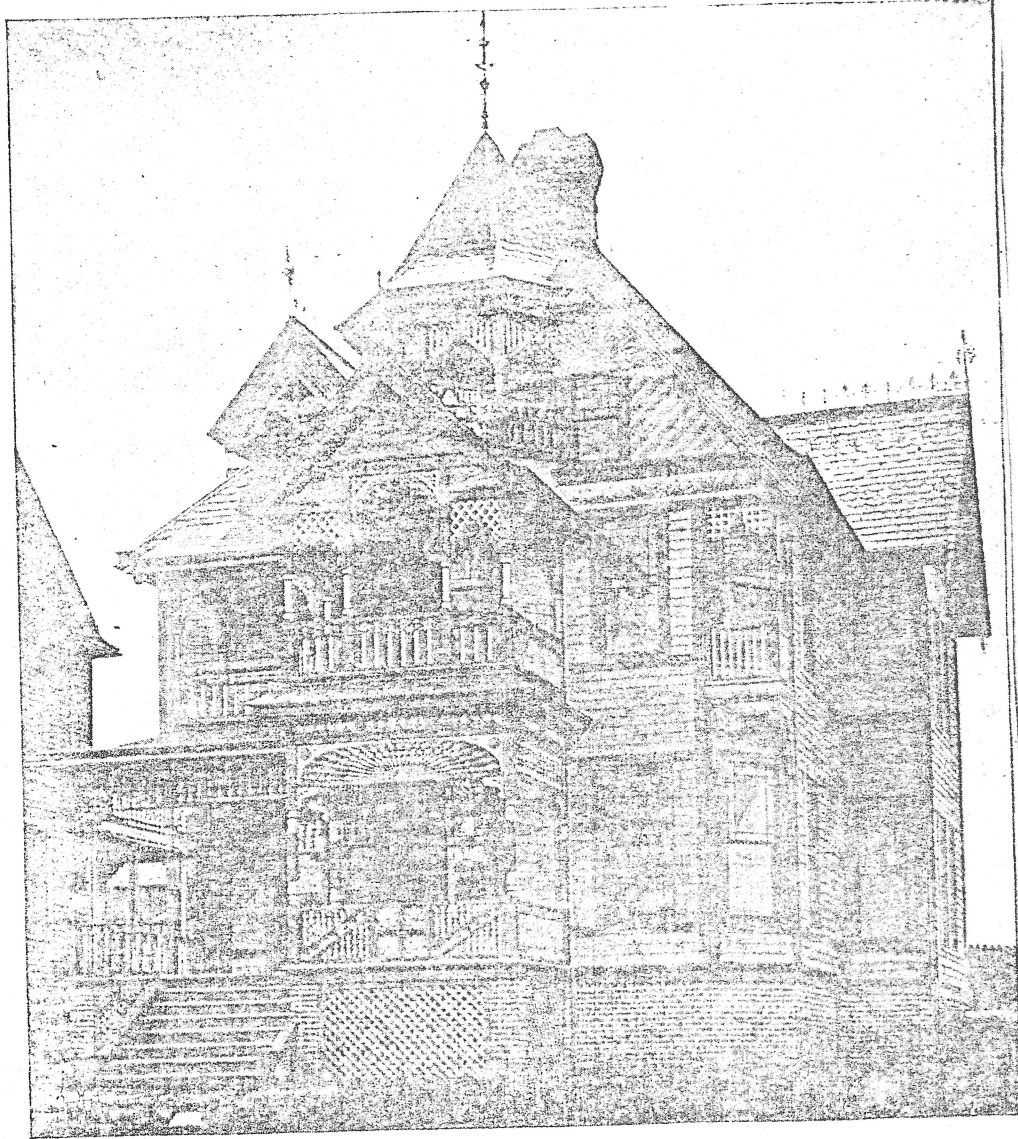
SECOND-FLOOR PLAN.

Fig. 25



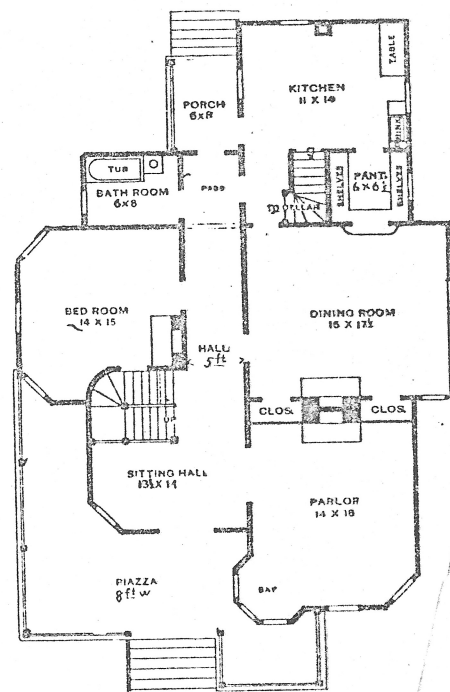
Fig. 26

Fig. 27



FIRST-FLOOR PLAN.

Fig. 28



FIRST-FLOOR PLAN.

Fig. 29

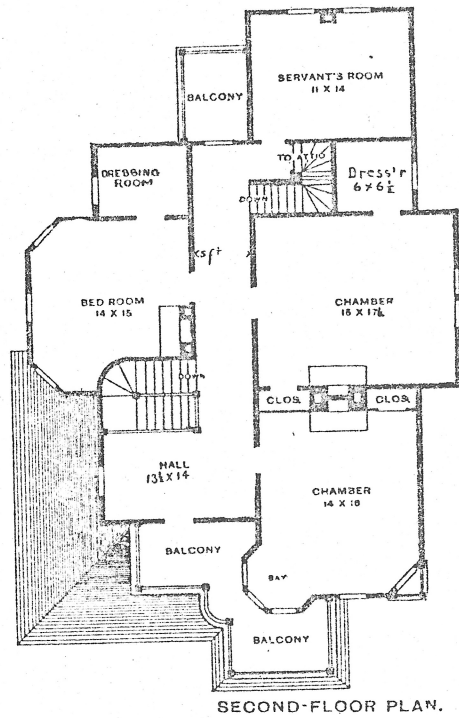


Fig. 30



Fig. 31

PERSPECTIVE VIEW.

Residence of C. D. DRAIN, Drain, Oregon.



Fig. 32



Fig. 33

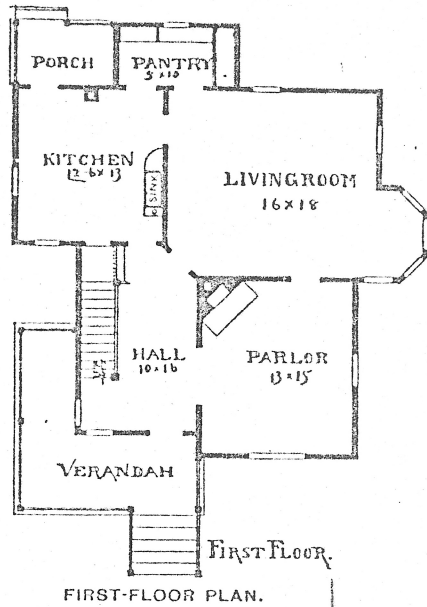


Fig. 34

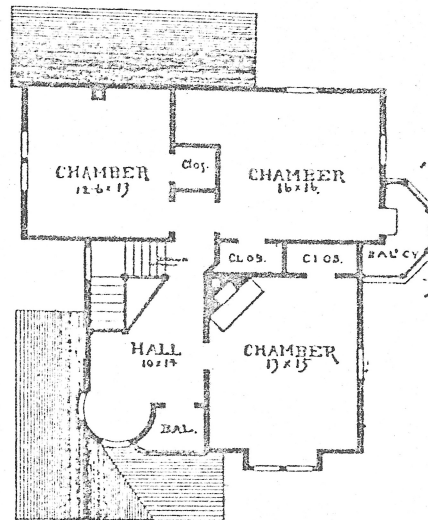


Fig. 35

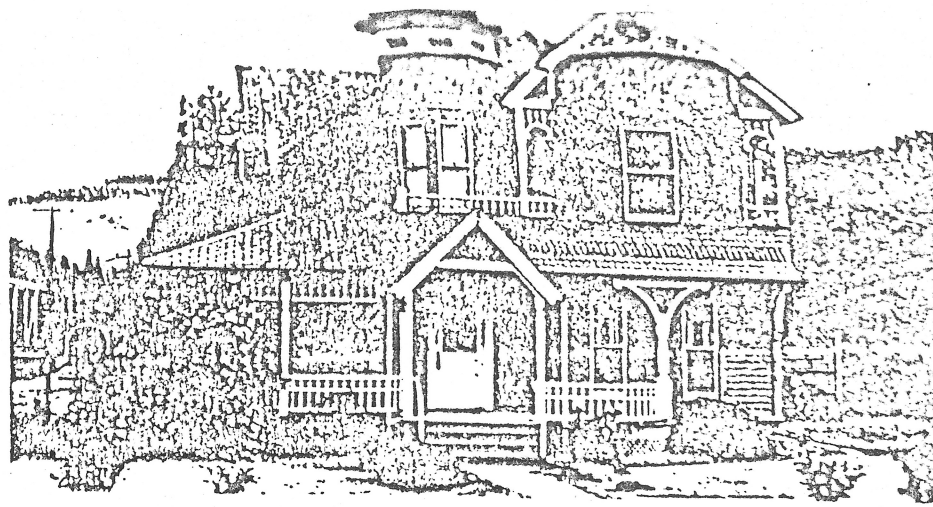


Fig. 36

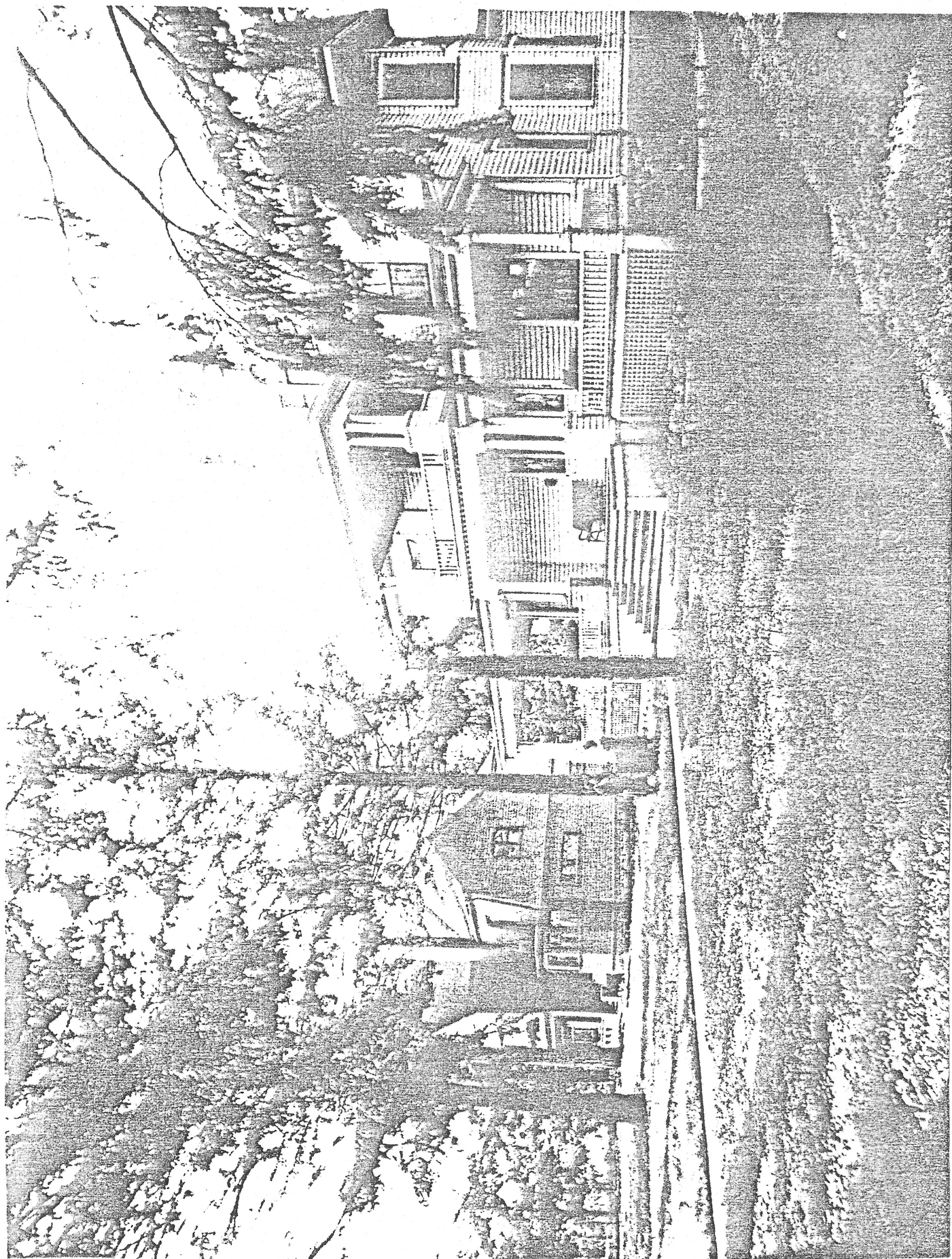
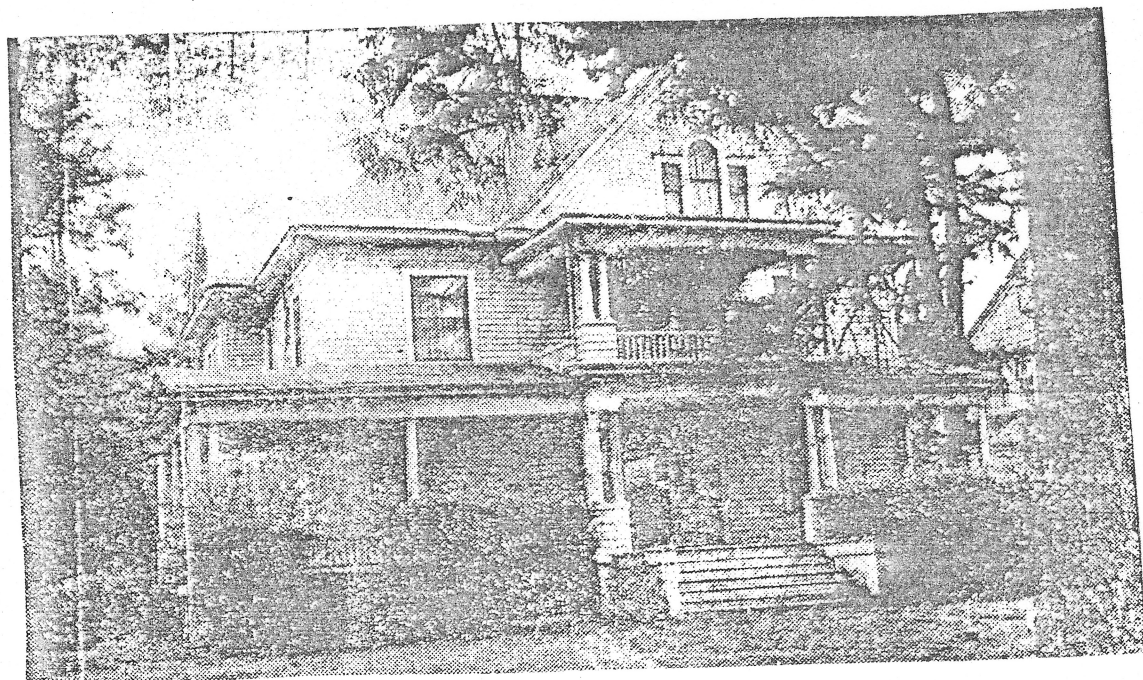


Fig. 37



(above) Fig. 38; (below) Fig. 39





Fig. 40

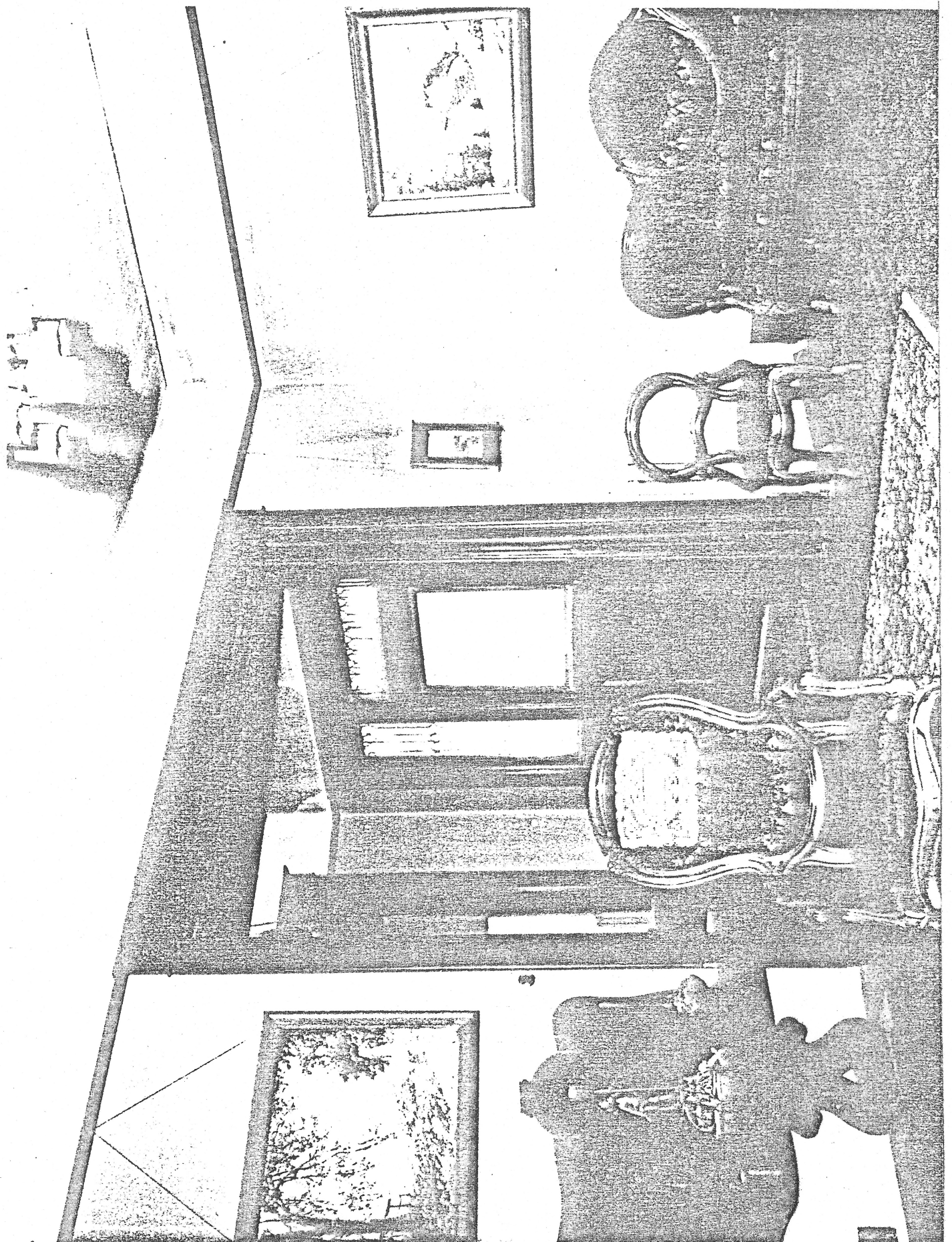


Fig. 41

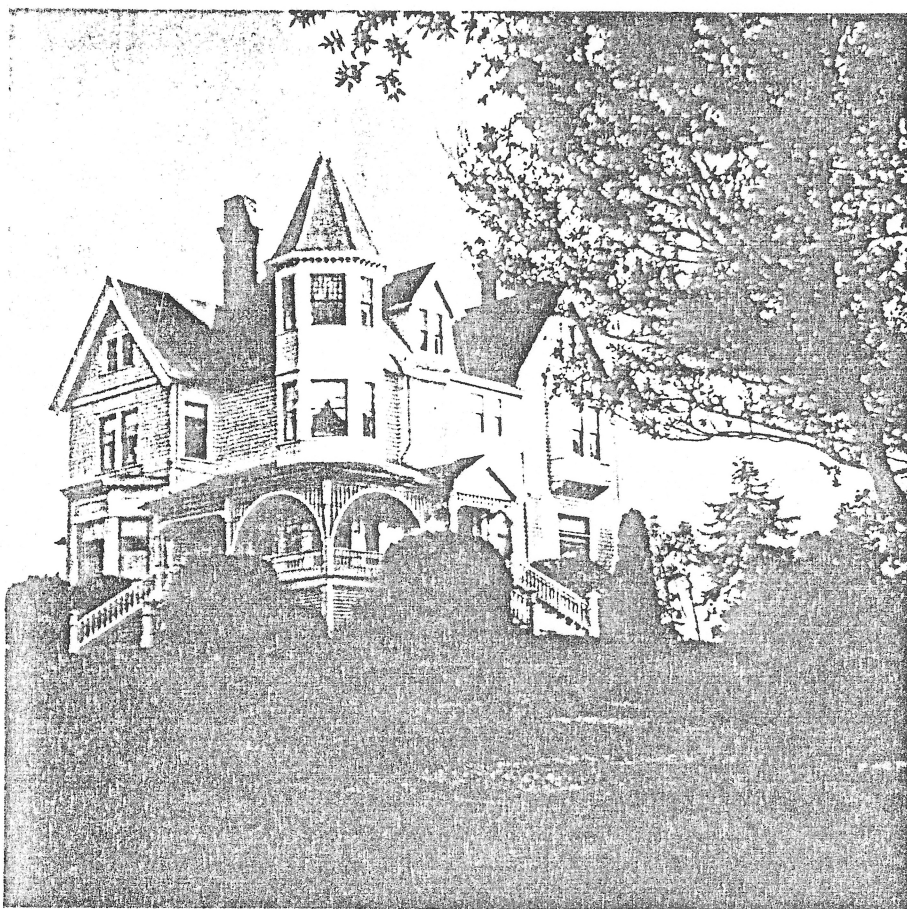


Fig. 42

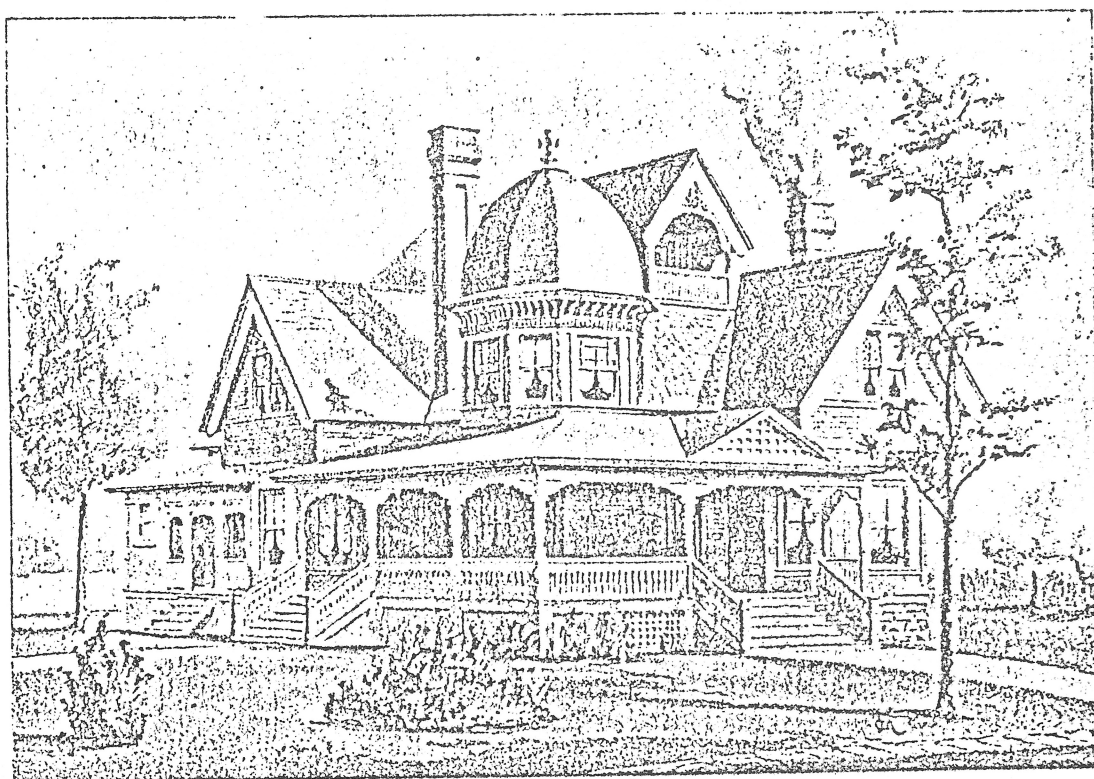


Fig. 43

CARPENTRY.—(Continued.)

Shingle Work. Where shingle work is shown on the outside, it is to be properly worked with cut or plain shingles as indicated. Shingles to be *best quality red cedar* size *4* x *16* to show *5 1/2* inches to weather. *or of the size furnished by the owner and customary surface to the weather*

Ceiling. Properly cover all ceilings of verandas with *3/4* x *3* beaded and matched ceiling boards. *or with the kind of ceiling lumber that shall be furnished*

Inside ceiling to be of clear lumber x inch. beaded and matched and properly put up—secret nailed, for rooms as follows:

Coal Bins. In cellar are to be constructed as directed by owner or shown on plans

Floors. All flooring to be free from knots, pitch, or other defects; to be thoroughly dried, tongued and grooved, and secret nailed. All inequalities in the flooring to be planed off at completion. Pockets to be left in the floors wherever plumbers' connections occur, and they are to be secured by screws. Heading joints are to be made on joists, to be made tight fitting and well secured to joists.

Sub-Floors.

Flooring in basement to be	<i>Standard fir</i>	pine, no boards over		wide		thick.
Flooring in first story to be	<i>Standard fir</i>	pine; and no boards over	<i>5 1/2</i>	wide	<i>7/8</i>	thick.
Flooring in second story to be	<i>"</i>	pine, and no boards over	<i>5 1/2</i>	wide	<i>7/8</i>	thick.
Attic flooring to be	<i>Common fir</i>	pine, and no boards over	<i>5 1/2</i>	wide	<i>7/8</i>	thick.

Flooring in *The bathroom floor must incline to bell trap in center, fall to be 1" in 10 ft*

Flooring in verandas and porches to be *7/8* x *3 1/2* or *4 1/2* inches *heart pine* laid with leaded joints, the ends of boards smooth for finish, or suitably moulded.

Flooring in balconies where they do not come over any part of rooms are to be laid double of *7/8* x *4 1/2* inches, the bottom floor to have *3/8* x 1 inch concave groove in center, and be thoroughly painted before top floor is laid. The joints in this to come over grooves in bottom floor; joints to be leaded same as porches.

Where enclosed balustrade is shown, or is necessary, suitable gutters and outlets shall be provided.

When floors come over any part of rooms, plain flooring is to be used, suitable for tinning

Parquet Floors.*as furnished* **DOORS.**

All doors in the house to be ~~made of the same materials and finish as halls and rooms in which they show~~, except where otherwise specified, all of clear materials. For dimensions see floor plans.

Where not otherwise specified all doors are to be machine moulded in the solid and have O. G. raised panels.

Door Frames are to be constructed according to details or requirements of the case, all of clear materials. Inside frames shall be in same woods as specified for finish of rooms. All to be complete including outside casings and inside trimmings.



Fig. 45



Fig. 46

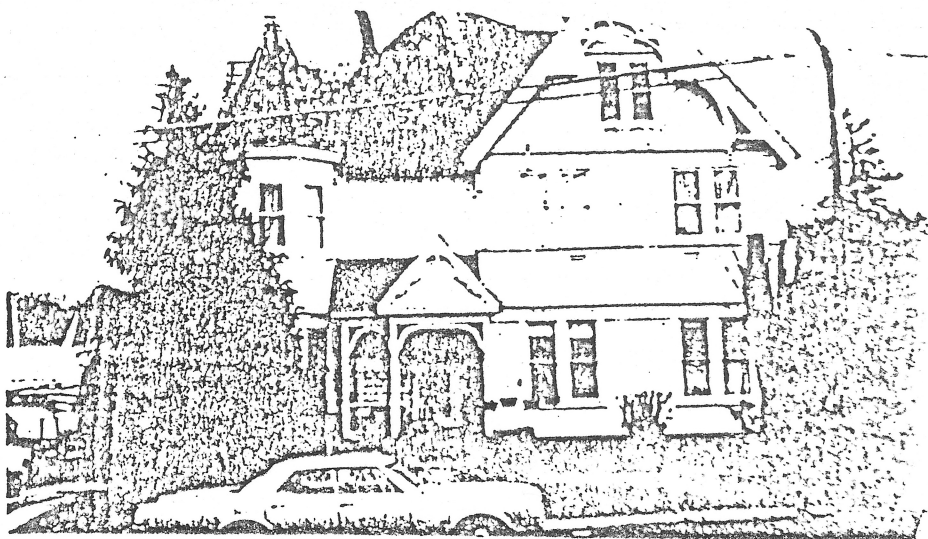


Fig. 47

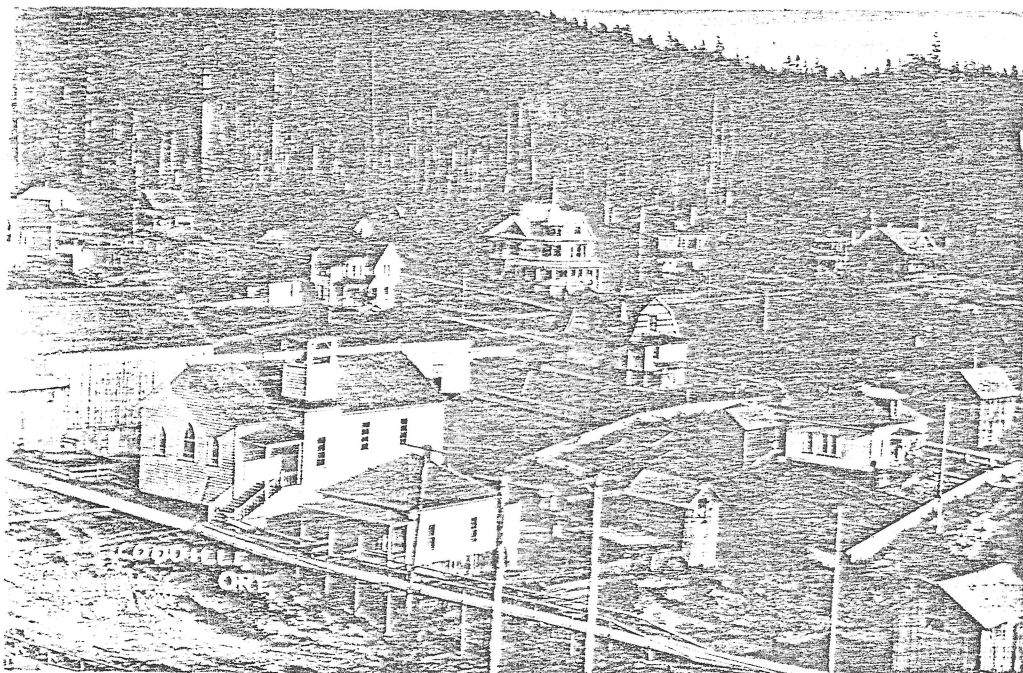


Fig. 48

NOTES

1. The only major general studies are Marion Dean Ross, A Century of Architecture in Oregon, 1859-1959 (Portland, 1959), and Wallace Kay Huntington's essay in Space, Style and Structure (Portland, 1974) on "Victorian Architecture," pp. 261-301.
2. See Michael A. Tomlan's introduction to The Palliser's Late Victorian Architecture (Watkins Glen, N. Y., 1978), which outlines the practices of Palliser & Palliser.
3. Ibid.
4. Vaughan and Ferriday, eds., pp. 273, 274 (Chavner house) and pp. 297, 298 (Newell house).
5. Tomlan, "George Franklin Barber (1854-1915)."
6. Richard H. Engeman, The Jacksonville Story (Jacksonville: 1980), 25, 31.
7. Table Rock Sentinel (Southern Oregon Historical Society), 1:3 (March 1981), 8-11.
8. See following page for a letter from Wood.
9. Southern Oregon Mail, 22 April 1892, regarding the mantels. There is an unpublished paper on "The Works of John Weeks" by L. Scott Clay and Chris M. DiLoreto (1976) at the Southern Oregon Historical Society. Of interest is a note in the Democratic Times, 29 April 1892: "A. J. Weeks passed last week at Oakland, Cal., and thinks of opening an architect's office in that place and resuming his old profession." The burning of the house is noted in the Table Rock Sentinel 1:3 (March 1981), p. 10.
10. p. 178. *give full title here or a shorter version*
11. Democratic Times, 25 March, 29 April, 6 May 1892; Southern Oregon Mail, 29 July, 26 Aug., 14 Oct., 21 Oct. 1892; Evans, pp. 192-195.
12. Evans, pp. 193-194.
13. Poore, "Pattern Book Architecture," notes several examples; the article should be read cautiously.
14. p. 79.
15. Evans, p. 192; Ross and Owens, "Nunan house."
16. Ross and Owens, "Nunan house."
17. Table Rock Sentinel, 1:2 (Feb. 1981), 6-7.
18. Medford Mail, 3 Aug. 1894; see also 24 Aug., 26 Oct. 1894, and 5 Jan. 1895.
19. Medford Mail, 7 Dec. 1894; see also Vaughan and Ferriday, 294.
20. Table Rock Sentinel, 1:2 (Feb. 1981), 6.
21. Vaughan and Ferriday, 296-297.
22. Statewide Inventory of Historic Sites and Buildings, Klamath County, "Fred Goeller house"; further information based on the citations given there was requested from the Klamath County Museum but has not yet been received. *[Now have*
23. pp. 118-119.
24. Vaughan and Ferriday, 297.
25. Roseburg News-Review, 27 Apr. 1979.
26. Undated clipping from the Roseburg News-Review, 1930s or 1940s, in Douglas County Museum research library.

27. Statewide Inventory of Historic Sites and Buildings, Douglas County, "Charles E. Drain, Jr., house," and National Register nomination sheets from the State Historic Preservation Office, Salem.
 28. Portrait and Biographical Record of Western Oregon (Chicago: Chapman Publishing Co., 1904), 721.
 29. Statewide Inventory of Historic Sites and Buildings, Douglas County, "Charles E. Drain, Jr., house."
 30. Ibid.
 31. Schillios, "Family Outlasted." 31a. See * below.
 32. Ibid.; information from Judith Rees, historic preservation coordinator, City of Eugene.
 33. Coquille City Bulletin, 19 July 1901.
 34. Information from Mrs. L. C. Bonney, Coquille.
 35. A copy of the specifications, provided by Mr. and Mrs. L. C. Bonney, is at the State Historic Preservation Office, Salem.
 36. Information from Mrs. L. C. Bonney.
 37. Statewide Inventory of Historic Sites and Buildings, Wasco County; the information from American Homes was provided by Michael A. Tomlan, Cornell University.
 38. Information from Steve Waller, Pedee; Statewide Inventory of Historic Sites and Buildings, Polk County, "David Riley house," and unidentified house at 1121 S. W. Main Street, Dallas.
 39. Information from Richard Lucier, Jacksonville.
 40. Statewide Inventory of Historic Sites and Buildings, Coos County, "Lintner Harlocker house."
 41. Information from Mrs. L. C. Bonney.
 42. Information from Virginia Guest Ferriday, Portland landmarks survey coordinator, City of Portland.
 43. Among recent publications publicizing Lucier's conclusions are an article by Lana McGraw Boldt which appeared in Air Oregon magazine about Sept. 1980 (exact citation not confirmed), "Nunan's Curse: the House that Jeremiah Built"; "Mansion Draped in Mystery for 80 Years," Grit, 2 Nov. 1980; Poore, "Pattern Book Architecture," Old-House Journal, 8:12 (Dec. 1980); Marylu Terral Jeans, "Mail-Order Mansion," Ford Times, Jan. 1981; and Marylu Terral Jeans, "Restoring a Mail-Order Landmark," Americana, May-June 1981. Copies of these articles are at the Southern Oregon Historical Society, as is an unpublished paper by this writer, "A Few Notes on the Nunan House and Family," which specifically addresses a number of statements in the Boldt article.
 44. See especially the article by Poore, "Pattern Book Architecture."
 45. The "fourteen boxcars" and "Big Mick" are prominent in all the articles mentioned in n. 43, and in leaflets distributed by Lucier and Fuller at the Nunan house; both items are of a kind likely to have been noted in local newspapers, and their absence is significant. The family's trip is reported in the Southern Oregon Mail, 21 Oct. 1892.
 46. Conversation with Richard Lucier about 1978.
- *31a. The plans are in the Lane County Museum.

47. Information from Michael A. Tomlan in a letter to the editor of Americana, 3 Aug. 1981; a copy of the letter is at the Southern Oregon Historical Society.
48. See Michael A. Tomlan's introduction to The Palliser's Late Victorian Architecture,
49. Palliser & Palliser, however, apparently would provide both a "Clerk of Works," "which is very necessary in case of large or intricate buildings," and would buy "material and appliances required in building and furnishing," charging a commission for the service. See Palliser's New Cottage Homes and Details (New York: DaCapo Press, 1975; reprint of 1887 ed.), instructions to clients, n.p.
50. Roseburg News-Review, 27 Apr. 1979.

SOURCES

Some secondary sources have been listed only in the notes. Copies of relevant pages from The Palliser's Late Victorian Architecture (Watkins Glen, N. Y.: American Life Foundation and Study Institute, 1978), with an introduction by Michael A. Tomlan, The Cottage Souvenir, Revised and Enlarged (Knoxville, Tenn.: S. B. Newman & Co., 1892), and The Cottage Souvenir No. 2 (Knoxville, Tenn.: S. B. Newman & Co., 1891), were all provided by Michael A. Tomlan, with the exception of the design for the Miller house, which is from the files of the Southern Oregon Historical Society. A copy of the unpublished Jacksonville survey by Marion Dean Ross and Christopher Owens, 1970, is at the Southern Oregon Historical Society.

A facsimile reprint of The Cottage Souvenir No. 2, with an extensive introduction by Michael A. Tomlan, is to be published by the American Life Foundation and Study Institute in December 1981.

- Barber, George F. Art in Architecture, with The Modern Architectural Designer. Knoxville, Tenn.: S. B. Newman & Co., 1902-3.
- Evans, Gail E. H. Jacksonville Historical Survey. Portland: Allen, McMath, Hawkins, 1980.
- Poore, Patricia. "Pattern Book Architecture: Is Yours a Mail-Order House?" Old-House Journal 8:12 (Dec. 1980), 183 ff.
- Schillios, R. Harlow. "Family Outlasted." Oregon Journal Northwest Living Magazine, 27 Oct. 1959, 12.
- Statewide Inventory of Historic Sites and Buildings. Salem: Oregon State Historic Preservation Office, 1976.
- Tomlan, Michael A. "George Franklin Barber (1854-1915), Carpenter, Architect, and Publisher." Journal of the Society of Architectural Historians, 35:4 (Dec. 1976), 261-262. Synopsis of a paper presented at the 29th Annual Meeting of the Society.
- Vaughan, Thomas, and Virginia Guest Ferriday, eds. Space, Style and Structure: Building in Northwest America. Portland: Oregon Historical Society, 1974.

Georgia Pacific

NEWSPAPERS

Coquille City Bulletin, Coquille
Democratic Times, Jacksonville
Drain Watchman, Drain
Medford Mail, Medford
North Douglas Herald, Drain
Roseburg Plaindealer, Roseburg
Southern Oregon Mail, Medford

INFORMANTS

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Margaret N. Haines, Southern Oregon Historical Society, Jacksonville
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Elizabeth Walton Potter, State Historic Preservation Office, Salem
Judith Rees, Historic Preservation Specialist, Eugene
Steve T. Waller, Pedee
Ella Mae Young, Douglas County Museum, Roseburg

Illustration: Sources and Notes

- Fig. 1. Vaughan and Ferriday, Space, Style and Structure, p. 274.
 2. The Palliser's Late Victorian Architecture, n.p.
 3. Vaughan and Ferriday, p. 298.
 4. The Palliser's Late Victorian Architecture, pl. 15.
 5. From a leaflet, "The Historic Jeremiah Nunan House, Jacksonville, Oregon," [1980]; the advertisement apparently appeared in Harper's Weekly in 1888: Tomlan to Americana.
 6. (There is no Fig. 6).
 7. Barber, Cottage Souvenir, Revised and Enlarged, p. 54.
 8. Southern Oregon Historical Society photo; from Engeman, The Jacksonville Story, p. 37; taken ca. 1900.
 9. Southern Oregon Historical Society photo.
 10. Barber, Cottage Souvenir, Revised and Enlarged, p. 54.
 11. Ibid.
 12. Southern Oregon Historical Society photo.
 13. Southern Oregon Historical Society photo.
 14. Poore, "Pattern Book Architecture," p. 192; Eau Claire, Wisc.
 15. Ibid., p. 193; Calvert, Tex.
 16. Barber, Cottage Souvenir, Revised and Enlarged, p. 79.
 17. Gladys Seufert photo, 1970, Southern Oregon Historical Society.
 18. Gladys Seufert photo, 1970, Southern Oregon Historical Society.
 19. Barber, Cottage Souvenir, Revised and Enlarged, p. 79.
 20. Ibid.
 21. Emil Britt photo, ca. 1925, Southern Oregon Historical Society.
 22. Barber, Cottage Souvenir No. 2, p. 42.
 23. Britt photo, Southern Oregon Historical Society.
 24. Barber, Cottage Souvenir No. 2, p. 42.
 25. Ibid.
 26. Vaughan and Ferriday, p. 296.
 27. Barber, Cottage Souvenir No. 2, p. 119.
 28. Ibid., p. 119.
 29. Ibid., p. 118.
 30. Ibid., p. 118.
 31. Barber, Cottage Souvenir, Revised and Enlarged, p. 80.
 32. Douglas County Museum photo.
 33. Douglas County Museum photo.
 34. Barber, Cottage Souvenir, Revised and Enlarged, p. 80.
 35. Ibid.
 36. Statewide Inventory of Historic Sites and Buildings:
 Douglas County, Mills Mortuary (Charles E. Hasard house).
 37. E. F. Martin photo, ca. 1920, Lane County Museum.
 38. Schillios, "Family Outlasted."
 39. Barber, Art in Architecture, p. 143.
 40. Photo ca. 1940; Jana Myers collection, Lane County Museum.
 41. Photo ca. 1940; Jana Myers collection, Lane County Museum.
 42. Oregon State Historic Preservation Office photo, 1968.
 43. Barber, Art in Architecture, p. 187.
 44. Oregon State Historic Preservation Office; from Mrs. L. C. Bonney.

45. Statewide Inventory of Historic Sites and Buildings:
Polk County, David Riley house.
46. Ibid.: Polk County, unidentified house, 1121 S. W. Main
Street, Dallas.
47. Ibid.: Coos County, Lintner Harlocker house.
48. Southern Oregon Historical Society photo, ca. 1910.

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Comments are by Prof. Leland M. Roth.

Additional comments noted "Tomlan" are from Michael A. Tomlan as added to the text by Engeman

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